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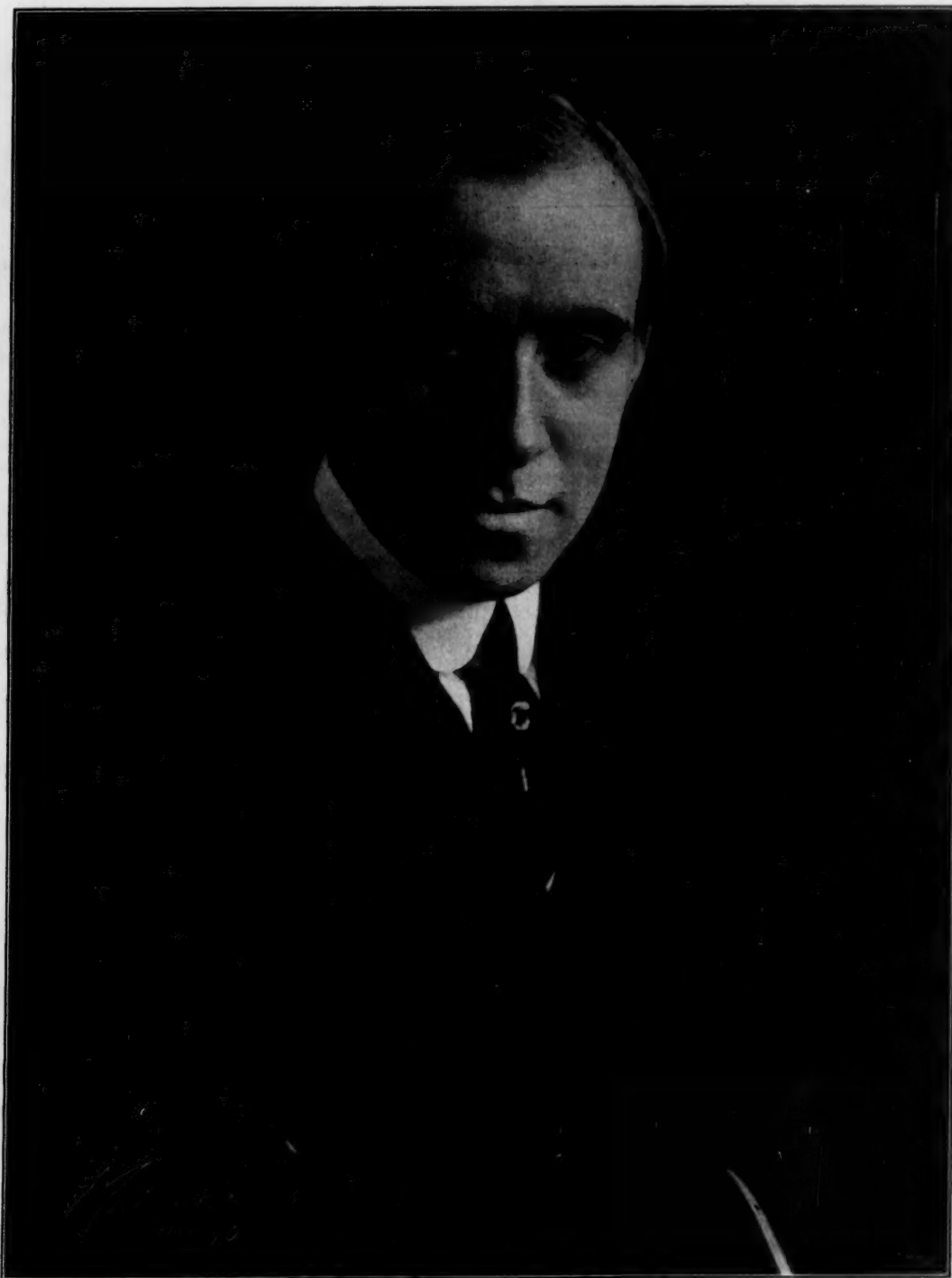
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MUSICAL COURIER

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WHOLE NO. 1878.

RICHARD EPSTEIN DISCUSSES THE ART OF ACCOMPANYING

By William Armstrong

Great pianists, considering the prodigious demands of ultramodern technic, are numerous; really fine pianists are almost countless, but compared with those in both branches named the list of perfect accompanists on the piano is brief.

What constitutes the equipment of a master accompanist? And why are there so few of them? In a way the second question is answer to the first; difficulties to be surmounted make the weeding out process almost automatic. Besides, all the things to be achieved there are strenuously needed two qualities inborn, for they can never be acquired—tact and sympathy.

To take up accompaniments of Schubert Lieder means to find demand for flowing, rhythmic charm; and almost Mozartian elegance, deftness and facility. Those of Schumann call for poetic insight, an ability to sing on the piano with the voice, together with unerring rhythmic insight. Brahms, Hugo Wolf, and Strauss extending evolution of the accompaniment farther still, have written Lieder as duets for voice and piano. Just as masters of opera turned the orchestra from a huge guitar into a medium of expression with the singers, these master Lieder writers elevated the piano from a thing of servile humility to one whose real resources became interwoven with the texture of the song.

Pianistic ability of a high order is indispensable to the accompanist. Take, for instance, some of Liszt's songs. If forced to speak quite frankly in the matter, one could fancy him as having said, "I know many who can sing this song, if I play the accompaniment." In view alone of this oft-existing situation, it seems haphazard for any, unequal to becoming a solo pianist, to assert that he should make a good accompanist.

Aside from the question of mere technical fluency, there is another, and a very vital one, tone quality that will blend with the voice; just as the soloist in another field must be able to blend his tone with that of other instruments in ensemble playing.

Another attribute required in common by both the finished soloist and accompanist is initiative. The voice may direct the way, but the accompaniment is the wings on which that voice soars, and no voice can soar without initiative on the part of the accompanist to buoy it up.

Again, knowledge of the literature of the piano is as completely a phase of the accompanist's equipment as it is of the pianist's. Only practical acquaintance with many other things which a composer has written besides Lieder will bring fidelity of spirit to his creative art in that form.

The obligation rests no more strongly upon the soloist than the accompanist to be thoroughly musical and a master of rhythm, both qualities in which the singer may be, and often is, less than exceptionally gifted.

Tact in daily life is what oil means to machinery; none needs its smoothing influence more supremely than the accompanist. And if we go but a little way in the sifting of things entailed on one following this important branch of art, we find as foregone conclusion that all he does he must do willingly, and cheerfully eliminate himself. Even casually considered, this combination of demands as a whole would seem rather exacting for one human being to sustain. Yet there is a type of individual, even as important as an auditor, who looks on the accompanist much as he does the piano stool, which constitutes part of the stage furniture.

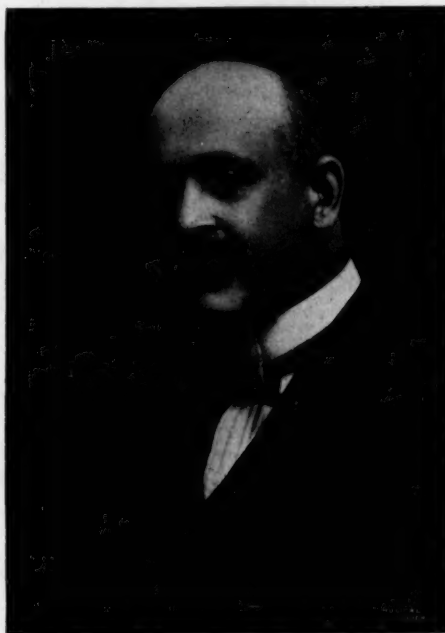
The spirit of this summary is far from any purposed intimation of discouragement to those who would follow in a path where assuredly many more should tread. If rare equipment is needed, rare value results; on a conservative estimate, fifty per cent of the success of a Lieder recital rests with the accompanist.

There is much in the following expression from Richard Epstein on The Accompanist's Art which obtains a

special significance, for he has both the equipment and the authority with which to give it. His musical life has been led within a sphere of musical lives; his mind is keen and discerning; his talent is of inheritance as well as cultivation.

Julius Epstein, his father, has been for many years a familiar figure in the musical life of Vienna, where he was valued as a pianist, especially in the field of Mozart and Schubert. It was to him as close friend that Colonel Higginson entrusted the selection of many of his players when the Boston Symphony Orchestra was founded, and sought advice in the choice of a conductor. Among his pupils were Gustav Mahler and Marcella Sembrich, whose career he turned from that of pianist to diva, when he discovered the quality of her voice.

At his home Brahms, Joachim, Von Bülow and Rubinstein were house friends, and Liszt was a visitor. It was



RICHARD EPSTEIN.

in this musical atmosphere that Richard Epstein lived from childhood, later following his studies at the Vienna Conservatory in his father's classes, subsequently becoming, himself, a professor of the piano there. During a considerable portion of this period he did much solo and ensemble playing in chamber music. Afterward he established himself in London as pianist, Lieder coach, and accompanist. The artists with whom he has co-operated in concert include Joachim, Kreisler, Marcella Sembrich, Elena Gerhardt, Julia Culp, Olive Fremstad and Geraldine Farrar.

In teaching the piano, not as a means of livelihood, but as a matter of enthusiasm, Richard Epstein seems to have found especial delight. In his own study of the instrument, which he now feels invaluable to him in the accompanist's art in its all-important relation to the singing voice.

Gabrilowitsch, interested in this same weight touch, hearing Epstein in a late recital where he assisted Elena Gerhardt, expressed to him his conviction of the great value of the system, and for some time had him explain

his ideas concerning it. Later, and quite unsolicited, he wrote:

ST. ALBANS
VERMONT

10 August, 1915.

DEAR MR. EPSTEIN: As I look back on the pleasant hours which you and I spent last spring at the piano discussing technical problems I realize more and more that they were not only delightful hours, but very valuable ones to me. I have been interested in the theory of weight touch for several years, but never before has this theory been presented to me in such a logical way as you presented it. Your clear judgment, combined with your great experience as a teacher, have enabled you to develop this theory into an excellent practical system of piano technic, a system certain to be of great value not only to the musical student, but also to the advanced pianist.

With kindest regards,

Believe me, very sincerely yours,

(Signed) OSMIR GABRILOWITSCH.

In the present instance it is the vital relation which weight touch bears to the blending of piano and sung tone, however, that chiefly concerns us. "This kind of technic," to quote Epstein, "is to make use of a natural force—gravity, and eliminate unnecessary exertion; to produce tone by drop of the natural weight. It is exactly the sort of technic used by Rubinstein to produce tone. By this I mean only the method, direction and spirit by which this greatest master produced sound on the piano.

"I always felt that musicians, and especially teachers, did not sufficiently ground a system on their observations of the playing of the great pianists.

"To my mind this sort of tone, resulting from method of natural weight, is really suited to solve the problem of blending the piano tone with that of the voice, and properly produced will act as a cushion for it, always firmly supporting, at the same time soft, smooth and never angular.

"I would call the opposite to this mere finger technic; the hammer-like striking of the fingers, a local emanation. Tone produced in that way can never blend with the voice, violin, or cello. That is the great secret why so many pianists cannot blend their own tone with that of the singer.

"In addition, the technical ability necessary to master Hugo Wolf, Brahms, and Strauss has made demand very clear; the accompanist must be a perfect soloist to do justice to the difficulties presented. Chamber music is indispensable as a source of preparation for the accompanist, who would weld his art with that of the singer, and become part of the song. My greatest joy has been in playing chamber music, so vital a branch of preparation in the accompanist's art.

"In my mind, the problem of playing Lieder accompaniments is nothing less than making them a piano duet with the voice from beginning to end. It is a task which the creative artist presents. Public, critics, and most of all the singers themselves realize this change which Lieder composers have effected.

"From the musical point of view that which has always interested me most in this direction was the essential thing, the bridge to carry the voice and rightly support it. Unfortunately, many have the idea that to support a singer properly means to play loud. In reality it is the quality of the piano tone with regard to a blending with the voice. Only that certain kind of tone will form with the sung one a unit which sympathetically blends.

"While the voice in Lieder is foremost, it is never the sole artistic demand; singer and accompanist must co-operate. That is why many good violin accompanists fail in classical songs. The accompaniments to most violin concertos, rearranged from orchestral scores, and those to the main literature of the instrument as well, are along quite other lines than accompaniments found in Lieder.

"The part really contributed by the piano accompaniment to a Lied's success, and so fully realized by all good singers, was very practically voiced by Mme. Myszk-Gmeiner, never heard here, but recognized in Europe as among the greatest. She always admitted that a vast difference in the volume of applause was to be noted if the accompanist were first-rate or only an average one.

"Of this take as examples of the case in point Brahms' well known 'Der Schmied,' without go, dash, spirit, and rhythm in the piano part, the whole will fall flat, otherwise it is quite different. Again, take the well-known 'Cécilie,' and 'Heimliche Aufforderung,' by Strauss, and Hugo Wolf's 'Er Ists'; results depend so largely upon the

accompanist's manner of playing them. Even Schubert's 'Wohin' can be made to sound with quite another charm, and be of great help to the singer through the musical spirit of the accompanist.

"To carry the necessity for this same musical spirit still farther, and critically applied, I am convinced that every great Lied singer, however famous, needs to be told certain things. One of these concerns the singing of a repertoire year after year; it is unavoidable that little mistakes creep in, and must be eliminated. To accomplish elimination means, of course, tact on the accompanist's part in suggestion.

"Even the great singer is apt to view and judge delivery of the song from the one line of the voice part. The pianist, trained in chamber music, views it from the point of ensemble. At the same time he is able better to hear what the singer does than is that singer able to do himself. To present the fact through illustration, how differently the rendering of a phrase sounds to him heard on a gramophone than from what he purposed to convey. How often from a sincere artist has come the statement that such hearing on a reproductive instrument was worth two hundred lessons.

"Again, there are certain rhythmic intricacies which no singer can control. In 'Heimliche Aufforderung,' for instance, I would wager that nine out of ten celebrated vocalists will commit quite an amount of rhythmical inaccuracies. However, no matter what his rhythmical resource may be, tact with the accompanist in conveying ideas is the base upon which his art as a useful co-worker rests.

"The question has, perhaps, more often than once been presented, 'My daughter does not play well enough to be a good pianist, but could she not make a good accompanist?' To be a concert pianist, extraordinary personality is also needed as a factor of success, but equipment on the technical and mechanical side must not be less to be a good accompanist. If not good enough to be a solo pianist, and without desire to undertake anything beyond the accompaniments to an inferior order of songs, the answer to that query would be 'Yes.' But with higher aims another order of equipment is needed to sustain them.

"Very often one reads or hears the statement that every branch of the musical profession is overcrowded, with a single exception; that it ought to be lucrative to become a good accompanist, so many being needed, and that it is surprising not more obey the call. Explanation is easy. It takes many years of all-round work to become a good accompanist: finish as soloist; routine in playing chamber music, thorough imbuing with every branch of musical literature. These, granted the musical gift, are chief necessities, these and the inevitable fact that tone be of absolutely blending quality."

Gertrude Hale Warmly Received in Recital

Friday evening, March 17, Gertrude Hale, a young soprano, held her first song recital at Aeolian Hall, New York. Her program opened with old Italian airs, continuing with German songs by Schubert, Jensen, Brahms

and Wolf. Miss Hale possesses a voice of lovely quality and color, which she uses with a marked degree of skill.

Her interpretation of Tchaikowsky's "Jeanne d'Arc" and "The Cry of Rachel" (Mary Turner Salter), which was sung by request, was especially good. Her enunciation is very clear and distinct. Eric Zardo was at the piano.

Miss Hale received an enthusiastic reception and was presented with a huge horeshoe of American beauties.

Fabbri Meets with Success on Southern Tour

Giuseppe Fabbri, the pianist, will appear in Toronto, Canada, on April 17. His last tour in the South was a great success and his press notices show that this artist's popularity is growing every season. Following are some of his recent criticisms:

"Fire and finesse characterize the Italian musician, who is better liked upon each of his appearances here and who



GIUSEPPE FABBRINI.

enjoyed his large audience last night quite as much as it approved of him. He responded to one encore only at the close of the evening, after the colorful rhapsodie in C major, by Dohnanyi, when he played Chopin's etude, op. 25, so exquisitely that the audience would gladly have stayed for more. An encore was demanded after the three Chopin etudes, but the pianist preferred not to break his group.

"Besides the beautiful playing of the Beethoven number, perhaps the most appealing selections were those chosen from Brahms' Chopin and Liszt. 'Eroica' (Liszt), which closed the second group, called out much enthusiasm. Whether in the bravura passages of this composer or the romantic and sensitive beauties of Chopin or in the more

scholarly Brahms, Signor Fabbri appears to enter fully into the spirit of the composer's idea and bring it forth as lovely sound and haunting rhythm. He becomes for the time a clear medium for the expression of beauty, quite devoid of mannerism and with an intensity that effaces himself.

"'Arabesque,' a fantastic and brilliant composition of his own, was greatly appreciated. Three Debussy 'stories' showed what the pianist could do with the futurist style. He appeared to extract from them all there was to distill and if the piano can be made to talk it is safe to say that Giuseppe Fabbri will be one of those to accomplish the task."—Nebraska State Journal.

"... A comprehensive technic combined with an instinctive artistic and interpretative power gave a wonderful poise and ease to his execution. The player was charmingly free from all affectation and eccentricity of manner at the piano; and his interpretation was so simple and true that he held the rapt attention of his audience through every number of a program that lasted an hour and a half. Each selection of his program was artistically complete; but the genius of the pianist was particularly evident in the Beethoven and Chopin sonatas, in the rendition of which, all technical difficulties being completely mastered, the artist was able to give an entirely individual interpretation that was remarkably free and delicate in character."—San Antonio Express.

"The 25th afternoon concert of the Matinee Musicale, given yesterday afternoon in the Temple, took the form of a piano recital given by Giuseppe Fabbri. ... While he is yet comparatively unknown in this part of the country, he proved himself to be an interesting and artistic player. He is clearly a man of splendid promise. He has an abundance of strength for bravura, but leaned toward the poetic and dreamy and was especially happy in the interpretation of that kind of music. His tones were beautiful, delicate and colorful. Some of the musicians found his Beethoven especially satisfying. The ladies admired his fine technic and enjoyed his unusual program to the utmost."—Duluth News-Tribune.

Pennsylvania and Ohio Cities Like Will Rhodes

From various cities of Pennsylvania and Ohio press opinions concerning the excellent singing of Will Rhodes have been received. Mr. Rhodes possesses a tenor voice of great beauty, which has been carefully trained, and which he uses with rare artistic insight. The Pittsburgh, Pa., Dispatch, in speaking of an appearance which Mr. Rhodes made there with Charles Wakefield Cadman, the composer; Princess Tsianini Redfeather, the well known Indian singer, and Rebecca Davidson, the talented young pianist, said: "Will Rhodes, tenor, is seldom heard to better advantage than in this joyous cycle. 'I Cannot Sing to Thee' might have been written for him, so well does it suit his brilliant voice." Other comments include these:

While Mr. Rhodes has sung with many notables of the country, this was his first appearance in Youngstown and he was easily recognized as a natural tenor, a thing more rare than is generally acknowledged, and as an artist of pleasing personality and possessing the gift of musical temperament. He delighted his audience, not only as a dramatic tenor, combined with the lyric, but in his wonderful strength of tone and perfect enunciation.—Youngstown (Ohio) Vindicator.

Will A. Rhodes, tenor, is now no stranger in Sharon. ... Certain it is that it is seldom that Sharon is favored with such artistic work. He has power and sweetness in his tones and the arias, "Every Valley Shall Be Exalted" and "Thou Shalt Break Them," heavy tests for any tenor, were excellently rendered.—Sharon (Pa.) Telegraph.

Will A. Rhodes, Jr., who also rendered a group of songs, offered as his solo numbers "Time of Smile," by Bohanan; "Spirit Flower," by Campbell-Tipton, and "I Cannot Sing to Thee as I Would Sing," "Morning of the Year," by Cadman. ... Never has he appeared to better advantage than he did last night. His wonderful tenor voice has a tonal quality which is seemingly unsurpassed. His wide range and power of interpretation make his every selection a treat.—East Liverpool (Ohio) Tribune.

Von Klenner Summer School Announcement

Katharine Evans von Klenner, exponent in America of the Garcia Method, announces her regular summer school as usual, at Point Chautauqua, N. Y., beginning July 1. Already the enrollment of pupils exceeds that of any previous year, and she looks forward with anticipation to the always pleasant months to be spent in her own charming summer home. Teachers flock to her from all over the United States, as well as singers who wish to become up to date in the modern repertoire.

WACO, TEXAS.—The Baraca Quartet, of the Columbus Street Baptist Church, Waco, Texas, furnished the musical part of the program at a public meeting of the Baraca Class, L. E. Bain being in charge of the meeting.



AS JULIET.



AS OPHELIA.

YVONNE DE TREVILLE, THE NOTED COLORATURA SOPRANO, IN TWO SHAKESPEARIAN ROLES.

Maude Tucker Doolittle Locates in New York

Maude Tucker Doolittle comes to New York, a teacher of established reputation, from Oberlin Conservatory of Music, Oberlin, Ohio, where she taught a number of years. Among her pupils are several who are filling prominent positions in various schools throughout the country.

The genuine love and respect which her students bear for her and testify to everywhere is evidence of the strength of her personality and her ability to draw the best from her pupils. Her own playing has always aroused admiration and enthusiasm for its sincerity and musicianship. She was the youngest to graduate from the Oberlin Conservatory of Music. The Saint-Saëns' concerto in G minor, played with the Oberlin orchestra, was her graduation selection. Since then, Mrs. Doolittle has appeared many times with this orchestra (playing different concertos) in Oberlin and Cleveland, and always with unvarying success.

Her teaching in the Oberlin Conservatory dates from two years prior to her graduation, and has continued until the time of taking up her residence in New York City. The late Frederick G. Doolittle, her husband, was for many years head of the violin department in the same conservatory.

Mrs. Doolittle's opportunities for ensemble music of all kinds have therefore been unusual and her interest and co-operation with her husband in his work have been an inspiration to many violin students as well as her own pupils.

Mrs. Doolittle has spent several years in study in Europe, mainly with the celebrated teacher Varette Stepanoff; she has also worked with Leopold Godowsky and Rudolph Ganz.

An assiduous student, her natural talent and constant application have perfected her art to a very high degree,



MAUDE T. DOOLITTLE.

and her work bears the stamp not only of being interesting, but of leaving a definite and lasting impression on those who have come under its influence.

"The Concert Program Exchange"

Breitkopf & Härtel have just begun publication of "The Concert Program Exchange," a monthly periodical which contains the original programs of symphonic and choral concerts and recitals given in every part of this country. "The European Concert Program Exchange" has for a quarter of a century been a uniting bond in the life of all the musical organizations and artists of Europe. In America

it should become a powerful factor in uniting musical interests and aiding the propaganda of American musical art. It keeps one in touch with the activities of every musical organization and individual of importance, and is a direct informant of all additions to their repertoire. It is invaluable to the study of program making. It is a record and reference book of American musical attainment, and of worth to artist, music lover, school or library. The editorship is in the hands of Bertram Shapleigh, the American musician and composer, who spent many years of his life in England and Germany and who has now returned to his native country to work professionally there.

GEORGE HAMLIN'S GREAT ADVANCE IN HIS ART

Celebrated American Tenor Adds Triumphs to Career Inspiring to Native Singers

In scanning the entire list of native-born artists, one does not discover a singer who has gained more world-wide prominence in three distinct branches of the singer's art than George Hamlin. For a score of seasons, the name of George Hamlin has stood as an oratorio tenor of the first rank. Engaged season after season for the principal festivals and oratorio societies, and indelibly identified with the highest type of the Lieder singer's art, Mr. Hamlin could easily have rested upon his laurels. For many seasons he has contributed to the worthiest and most serious forms of musical art in America.

As he is gifted first of all with a tenor voice of lyric beauty, keen intelligence, exceptional linguistic ability, a repertoire comprehensive and well-nigh inexhaustible, and uses a remarkably pure English diction, it is not difficult to understand that wherever art, at its best, is appreciated, the name of Hamlin at once suggests itself.

George Hamlin is one of the few pioneers in America to carry the art of song to all parts of this country. If for no other reason than his introduction of Richard Strauss' songs in America, he has earned distinction. He has firmly and persistently stood for the best there is in music, and his reward has been gratifyingly lasting.

In 1911, Mr. Hamlin was engaged to sing the leading tenor role in Herbert's "Natoma," with the Chicago Opera Company. His unqualified success in this role led to a re-engagement. During the recent Chicago opera season, Mr. Hamlin furnished a genuine surprise by his beautiful singing of the principal role in "Tosca," "Jewels of the Madonna," "Butterfly," and Pirelli's "Lovers' Quarrel." It has been quite noticeable that Hamlin's voice has taken on added beauty and resonance. Never before in his career has he sung with such appealing beauty of tone nor such authority. His long training in concert and oratorio has stood him in good stead, for the music of Puccini has taken on new interest in his hands. No shading nor nuance is lost in Mr. Hamlin's interpretations.

So successful have been Mr. Hamlin's appearances this season with the Chicago Opera that he has been re-engaged for the fifth consecutive season for principal tenor roles, and will doubtless be heard next season in other operas with which his name has not heretofore been identified.

Following close upon the heels of the opera season, Mr. Hamlin began his winter and spring concert tour, which includes recitals in Duluth, Dubuque, Omaha, Chicago, San Antonio, Houston, New York, etc., besides special engagements to sing at the Exposition in San Diego and at the Houston, Tex., Festival. Later in the spring he will be heard at festivals in Syracuse, Newark, etc.

Mr. Hamlin's programs, always of interest, contain this season several novelties in Lieder and operatic arias not often heard on the concert platform.

The career of George Hamlin is an inspiration to American singers. He has steadily moved forward to the position of prominence which he now holds in the musical world, and however brilliant has been his past record, the future assuredly holds for him even bigger things.

SAVANNAH, GA.—Mrs. B. Palmer Axson recently entertained the members and friends of the Thursday Morning Music Club. An excellent program was given by several of the members of the club, and the hostess provided some daintily served refreshments.

Frances Ingram Admires Animals

Frances Ingram, the noted contralto of the Chicago Opera Association, who is to make a concert tour of the entire country next season under the direction of the Devoe Booking Office, is a great admirer of animals and is especially interested in her feline friends. The accompanying picture shows Miss Ingram with "BoBo" the prize



FRANCES INGRAM AND "BOBO."

Persian cat which has attracted much attention in the Middle West exhibitions.

This valuable animal was a gift to Miss Ingram from Mr. and Mrs. Edward C. Moore, Mr. Moore being the well known critic of the Chicago Evening Journal.

Jessie Willette Allen Students' Recital

Jessie Willette Allen gave a recital in her beautiful studio, 343 West Fifty-fifth street, New York, on Thursday evening, March 16, on which occasion six of her advanced pupils appeared. R. M. Armstrong, tenor, sang "A Perfect Day," by Carrie Jacobs Bond; Jessie Taylor, lyric soprano, contributed "A Bowl of Roses," R. C. Clarke, and "Song of Sunshine," Florence Turner Maley; Harry Whittaker, basso, delighted those present by his rendition of "Diver," by E. G. Loder; Hilda Johansson, mezzo-soprano, gave Gounod's "Cavatina"; Brunette Kellner, contralto, sang two numbers, "A Secret Tell I Thee," Bizet, and "She Walked Within the Garden Close," by H. B. Gaul, and Katherine Quinn, contralto, closed the program with a fine rendition of "Peace, Triumphal," by G. M. Laepke.

The work of Mme. Allen's six pupils disclosed thorough training. A large and fashionable audience attended, whose liberal applause was evidence of high appreciation.

Arens Pupil in Toledo

Beatrice Byers Taggart, contralto, of Toledo, Ohio, was soloist at a recital given by the Whitney & Currier Company, in Toledo, February 5. She sang "Love Is the Wind," by MacFadyen; "Happy Song," by Del Riego; "Because," by D'Hardelot, and "A Spirit Flower," by Campbell-Tipton. Mrs. Taggart sang in her usual brilliant manner, and scored a triumph. She sang with perfect freedom and repose, thereby gaining the best results.

Mrs. Taggart is an Arens pupil.

PATERSON, N. J.—The Paterson Festival Program book goes to press this week; it is to be unusually attractive, reports state.



Dr. Ernst Kunwald

Cincinnati Symphony Orchestra

ESTABLISHED 1893

DR. ERNST KUNWALD, Conductor

"There can be no doubt that the enthusiasm of the gathering in Orchestra Hall was well deserved. It was enthusiasm which must have brought a sense of expansion to the conductor's soul. After the performance of the suite by Dohnanyi, Dr. Kunwald made the whole orchestra rise in order to acknowledge with him the applause of the people."—Borowski in the Chicago Herald.

KLINE L. ROBERTS, Manager

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POLICEMEN'S CHORUS REHEARSING AT ST. GEORGE'S CHURCH, NEW YORK CITY.

Chorus of New York's "Finest"

Thomas Safford is the conductor of the big "Policemen's Chorus," which rehearses regularly at the Church House, St. George's P. E. Church, East Sixteenth street, New York. These men voluntarily attend the rehearsals, taking

the time from their regular "time off duty," and sing for the pure love of it. They are all welcomed, make themselves entirely at home, sitting in their shirt sleeves at rehearsal, if they prefer, and are attaining a repertoire. They will give a concert in the not distant future, and New Yorkers will be surprised to hear the quality of their sing-

ing, as well as the character of their songs, among which are leading male choruses. They are learning to read music, too, Mr. Safford giving them training in this, and the Police Commissioner is backing the chorus with all his ability. Mr. Safford has "a way with him" which appeals to the men, gets results, which after all is what counts.

Skovgaard's Idaho Encomiums

Recently Skovgaard, the Danish violinist, who is meeting with such emphatic success in every city visited on his present American tour, gave a concert with his New York Metropolitan Company at the University of Idaho. The work of Skovgaard and his party brought forth the following glowing tributes:

"A capacity house greeted Axel Skovgaard and the members of the New York Metropolitan Company at the University Wednesday evening. The program was one of variety of musical numbers that met the requirements of all, and every number was enthusiastically received. The Danish violinist, the pronunciation of whose name is 'Skow-gor,' gave an interesting variation of numbers, beginning with Dvorák's 'Humoresque,' and including Schubert's serenade. . . . His mastery of his instrument was perfect and his technic superb. He closed his part of the program with a number of his own composition, the 'Witches' Dance,' leaving with the audience an impression of sprightliness and life that was in keeping with the entire program of the evening.

"The instrumental solo by Mrs. Skovgaard was a masterpiece on the piano. Her selection was toccata in D minor by Bach-Busoni, and it left nothing to be desired for perfection in its execution. She was encored to the echo, but as she acted as accompanist for all the other numbers, she gracefully smiled her acknowledgments, but could not be induced to render another selection."—Idaho Post, January 7, 1916.

"In Skovgaard's first number, Mendelssohn's brilliant concerto in E major, he displayed to advantage his mastery of technic. His second group of numbers proved most popular, the audience being more familiar with them. In Schubert's melodious serenade, one was able to appreciate most fully the rich tones of the wonderful instrument upon which the artist played. Miss Clara Freuler presented two Swiss folksongs in costume, which were well received. Alice Skovgaard was a very sympathetic accompanist, and in her solo number she executed the toccata by Bach-Busoni with much artistic skill and feeling. The applause which followed Molly B. Wilson's group of songs was very demanding, and she responded to the encore with a little German lament. One of the most artistic numbers of the entire program was the aria from 'Madame Butterfly' sung in costume by Florence Hawkins. The numbers given by Mr. Cowles, baritone, pleased the audience, and his encore in 'Danny Deaver' was taken as his premier."—Daily Star-Mirror, January 6, 1916.

YOUNG COMPOSER CELEBRATES DECENNIAL**John Prindle Scott Is Host for Prominent Musicians and Others at Enjoyable Social Event**

On Thursday afternoon, March 16, John Prindle Scott was the host for a most enjoyable social event, which occurred at his attractive apartment, 606 West 115th street, New York City. It was the decennial celebration of Mr.



JOHN PRINDLE SCOTT.

Scott's residence in the metropolis, and the numerous callers, greetings per letter and per telegram evidenced the large number of friends and admirers of his genius the young composer has won during this period here among the socially and musically prominent in New York life.

Spring flowers as decorations were appropriate to the

approaching season; incidental music and "convivial" refreshment found popular favor. Artist friends entertained the guests with selections from Mr. Scott's vocal works. Florence Otis contributed "The Wind's in the South Today," recently produced and dedicated to her; this adapts itself particularly well to her lovely coloratura. Martin Richardson sang "The Secret" with excellence of vocal delivery and tonal color. Mr. Richardson first sang this song at a musicale in Florence, Italy, when he was singing in opera there and where he first met the host of the afternoon. Harold Land, baritone, was heard in "The Voice in the Wilderness." Mr. Land is soloist at St. Thomas' Church, New York. His resonant and sympathetic baritone was the subject of much favorable comment. La Rue Boals, baritone, in his number, "Trelawny," was heartily received, as he always is in Scott songs. This not being a formal musicale, however, only a few of the composer's works were heard at this time.

Mr. Scott was first known to the New York musical colony as a vocal student, that is to say, as a baritone with a voice of exceptionally good timbre, also as an unusually endowed musician. Just as he was entering upon a rarely promising career as recitalist and as oratorio singer, and when many alluring offers were coming his way, suddenly all was changed for the young baritone—out of a clear sky deafness came to him, and he withdrew temporarily from active participation in New York musical events. This was not, however, destined to be a permanent condition of affairs. It was at this time that Mr. Scott's resourceful musicianship emphasized itself in particular and he turned his attention more definitely to composition. The results of the development of this talent are now evident in the many works by this brilliant writer now obtainable. Many of his songs are figuring on programs throughout the country and Mr. Scott is the constant recipient of testimonials, verbal, and written, from musicians of authority congratulating him on the high musical quality and beauty of his works.

American Academy Matinee

"Playing With Love," a drama, in three acts, by Arthur Schnitzler, and "The Neighbors," a comedy, in one act, by Zona Gale, will make up the program of the final matinee of the season, to be given by the American Academy of Dramatic Arts, in the Lyceum Theatre, New York, Friday afternoon, March 24.

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PHILADELPHIANS ENJOY AN ALL-WAGNER PROGRAM

Leopold Stokowski Gives Inspiring Reading of Bayreuth Master's Works—Quaker City Orchestra Accumulates New Honors—Other Recent Events

Philadelphia, Pa., March 18, 1916.

At the regular subscription concerts of the Philadelphia Orchestra this week, Leopold Stokowski presented an all-Wagner program—the second of the season—which deserves to rank with the most delightful offerings he has made to the Philadelphia public this year. The last Wagner concert was chosen entirely from "The Ring." Given early in the season, it found great popular favor. In contrast to that program, Mr. Stokowski yesterday gave important bits from the great music dramas of the German master up to and including the prelude and love-death from "Tristan."

The overture to "The Flying Dutchman" was the opening selection. There followed the prelude and procession to the cathedral from "Lohengrin" and the overture and Venusberg music from "Tannhäuser." Part two of the program included the preludes to acts one and three of "Meistersinger," the "Siegfried Idyll" and "Tristan" selections. The universal pleasure which both of Stokowski's audiences found in this program was doubtless due to the balance between the two extremes of the Wagnerian idea. Throughout it was magnificently played. Strings, brass and woodwind had their moments of great pressure, but all accumulated new honors and Mr. Stokowski achieved effects impossible in the finest operatic performance.

HERMANN SANDBY'S CELLO RECITAL

Herman Sandby, first cellist of the Philadelphia Orchestra, who has announced his intention to leave the ranks of that organization in the spring in order to devote himself solely to composition and solo work, gave a farewell recital in Witherspoon Hall last Thursday evening. A large audience was in attendance, giving ample evidence of Mr. Sandby's personal popularity in this city and the regret of many that he is about to leave the orchestra. He opened the concert with the Dvorák B minor concerto. Three of Mr. Sandby's own settings of Scandinavia folk-songs were heard for the first time in public with the assistance of Emil F. Schmidt, violinist, and Ethel Cave Cole, pianist, and there was another carefully chosen group from modern composers. The New York tenor, Vincent Fanelli, harpist, was the assisting artist.

KINDLER-HAMMANN JOINT RECITAL

Hans Kindler, cellist, and Ellis Clark-Hammann, pianist, gave a joint recital in Witherspoon Hall last Wednesday evening, which proved in point of attendance, one of the biggest musical events of the current season. And certainly the well known abilities of these artists gave the event more than ordinary importance.

They were heard jointly in Beethoven's sonata in A major for piano and cello and the familiar Boellman "Variations Symphoniques." Both compositions make their peculiar demands upon the most accomplished musicianship, but that Hammann and Kindler wrought in fine spirit was evident from the large measure of applause which an audience, made up largely of the profession, showered upon them. Mr. Hammann was heard alone in the melodious Scarlatti-Tausig pastorale, the Schumann novelette No. 4, and two Chopin numbers (a nocturne and a ballade). To say that he won honors in this program is to say, of course, that he is master of various schools and methods. On the whole, the affair was one of the most enjoyable which that enterprising musical force, the Smith Musical Bureau, has offered this season. H. P. Q.

Elizabeth Parks Accepts Important Choir Position

Elizabeth Parks has signed a contract, whereby she will be the first soprano soloist at the First Congregational Church of Montclair, N. J. This is one of the most important church positions in the vicinity of New York City, for the music is made a special feature of the services and the members desire the best in that field.

Miss Parks has been filling a number of important concert engagements, in which she has been remarkably successful.

New York State Music Teachers' Dinner

Frederick Schlieder, Mus. Bach., F. A. G. O., president of the New York State Music Teachers' Association, announces a meeting of the New York Branch of the State association, Hotel McAlpin, Thursday evening, March 30, when, following the dinner at 7:30 o'clock, music by Charlotte Lund, and an address by Dr. Otto Kinkeldey will be heard. His talk is to be "Why Talk Music?" April 11 there will be a meeting of the branch at the Anderson Gal-

leries, 15 East Fortieth street, New York, with a demonstration of the "Choralcello," an instrument whose tones are produced by electrical vibration.

Albert D. Jewett is secretary and treasurer of the State association; address, 250 West Eighty-seventh street, New York.

"WELCOME TO OUR CITY"

Musical Features of Musicians' Club Dinner in Honor of Johanna Gadski and Fritz Kreisler

In response to requests, following is the only official libretto of the "Song Cycle," "Welcome to Our City," an operatic spasm, words and music by Deems Taylor, which was sung by Mr. and Mrs. James Stanley, Flora Hardie and Mr. Mathieu, at the dinner tendered to Mme. Gadski and Mr. Kreisler by the New York Musicians' Club at Delmonico's, Saturday evening, March 13:

WELCOME TO OUR CITY, AN OPERATIC SPASM.

Bass recitative ("Lohengrin," Act I):

Good friends,
We have with us tonight
Two very distinguished guests,
As you know;
And, with your very kind permission,
We're going to sing now,
To welcome them in style!

Quartet ("Walküre," Act III):

Hojotoho!
Heiaha!
Hojotoho!
Hail, Gadski, Queen of Song!

Tenor aria ("Don Giovanni," Act I):

We've often heard you sing this
In "Don Giovanni";
Now that you're the audience,
It's our turn to sing it,
Just to show we're glad to see you here!

Contralto:

Long may you sing to us,
Songstress divine!

Quartet:

We don't care what you sing,
Just so you sing!
(Humming passage from "Tristan," Act II.)

Quartet (Kreisler's "Liebesfreud"):

To Kreisler now do we raise our song;
He's back from the fray.
So here's a health to the master of his art—
The boy sure can play!

Contralto recitative and air ("The Scarlet Letter"):

And now, let us not forget
To welcome our president,
Landgraf Walther Damrosch!

In gratitude we sing this passage
From his opera,
"The Scarlet Letter."

Soprano:

For it is due to him
That we are allowed to sing tonight.

Quartet:

We owe it all to him
That the club lets us sing tonight!
Tenor air ("La Bohème," Act I):
Now there is one other among us
Who, though he isn't a guest,
Blew himself to a table for six;
And, therefore,
We think he deserves a fitting tribute
Of song.

Quartet ("Celeste Aida"):

Enrico Caruso,
We look up to you so!
You're a jolly good fellow,
You surely are there!
Enrico Caruso,
With a joy we sing our greetings to you!

So hail to the guests, and the rest of you!
Damrosch, Caruso, Gadski and Kreisler,
Walter, Enrico, Johanna and Fritz,
Hail! Hail! Hail!

John Campbell Begins Eighth

Season at Marble Collegiate

John Campbell has been reengaged as the tenor soloist at the Marble Collegiate Church of New York City. This will make his eighth year at this church, where his beautiful voice and splendid singing have made him a special favorite.

Another New York Recital for Tom Dobson

On Wednesday afternoon, April 12, Tom Dobson will give another of his unique song recitals in the Punch and Judy Theatre, New York.

PARIS.—The new French musical journal, La Musique Pendant la Guerre, records among others killed on the field of honor the names of Louis Barthélemy Cadot, a composer, and of Ernaldy, conductor at Nantes, who by his own bravery had worked up from the rank of private to that of captain.

Shaw Spring Engagements

On March 16, Alfred D. Shaw appeared as soloist at a concert given at the Automobile Club, of Yonkers, N. Y., and the day following he sang in "Aida" at the People's Institute, New York City. Tomorrow, Friday, March 24, this popular tenor will appear as soloist in the performance of "The Creation," to be given at Galion, Ohio. Mr. Shaw's April engagements include appearances at Yonkers, N. Y., on the fifth; April 12, another appearance in that city; April 14, in "Trovatore," with the People's Institute, New York City; April 16, in Dubois' "Seven Last Words," which is to be given at Hackensack, N. J.; and on the 17th at St. Michael's, New York City, where he will also be heard in the Dubois work. This will mark Mr. Shaw's fourth engagement this season at this church, which speaks well for his excellent work and splendid singing.

MONTGOMERY, ALA.—A new musical society has just been formed here. It is called the Male Chorus, which is limited to a membership of twenty-four. James J. Moriarty is the director. He believes that the Male Chorus will be a distinct benefit to the musical welfare of Montgomery.

OSCAR SEAGLE

AN ARTIST OF THE HIGHEST RANK

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VOICE OF GOLD

"When a man can recall Jean de Reszke's voice of gold to a New York house as Oscar Seagle did at times in his Carnegie Hall recital yesterday afternoon there is a reason for much of the applause given to this American pupil of the great predecessor of Caruso."—N. Y. Evening Sun.

HE DELIGHTS

"Mr. Seagle is a singer who delights by reason of his nice appreciation of the qualities of style."—Morning Sun.

FIRE AND ENTHUSIASM

"His interpretations are well conceived, and he sings with fire and enthusiasm."—Morning Telegraph.

BEAUTY OF TONE

"Seagle can thrill more by sheer beauty of tone than any other recital singer of the present day."—Brooklyn Life.

ONE OF THE ABLEST

"Oscar Seagle is one of the ablest singers of songs now before the public. In voice, in style, in intelligence he rises head and shoulders above the crowd of concert aspirants who throng to our city in the cold months."—N. Y. Tribune.

BEL CANTO

"Of the technics of bel canto Seagle has a virtuoso command."—N. Y. Press.

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JULIA CULP SINGS WOLF SONGS

Usual Distinguished Audience Greeted Dutch Singer of Songs in Recital at Aeolian Hall

Julia Culp, the Dutch Lieder singer, entertained the usual distinguished Culp audience at Aeolian Hall, New York, Thursday afternoon, March 16, in a program made up for the most part of unfamiliar Hugo Wolf songs and Old International songs. Entertainment of the highest type is herewith signified, for when Mme. Culp announces a recital of songs, that is to say in advance that a superior form of Lieder interpretation will be the order of the day. But all this has so often been emphasized in the columns of the MUSICAL COURIER that a repetition on this occasion is scarcely necessary.

Five sacred songs of Hugo Wolf opened the program. These were: "Mühvoll Komm' Ich und Beladen," "Die ihr schwebet," "Ach, des Knaben Augen," "Herr, was traegst der Boden," "Nu wandre Maria." These introduced the famous singer in a new form of interpretation, and in saying that she met the deeply emotional demands is only to verify what one has learned to expect of Julia Culp's versatile art. The message of the song was delivered with that singer's full power of adequate dramatic interpretation, which has become an established feature of her vocal programs.

"Old International Songs" disclosed a more familiar phase of the Culp interpretation, in which delicate shading, expressive diction, tone color, phrasing and facile suggestion brought out the story or fancy with splendid mood tracery and reliable fundamentals. These were "Venezian Barcarolle" (Italian), "Come Again, Sweet Love," "Far Away" (English), "Mignonette" (French), "Das Mülrad" and "Phyllis und die Mütter" (German).

Another Hugo Wolf group concluded the program, beginning with "Wer rief Dich denn," the last line of which, "Wer rief Dich denn? Wer hat Dich herbestellt?" ("Who called you here? Who bade you come from there?") was one of the best illustrations of sudden change of mood from rebuke to controlled anguish that this writer has ever heard. "Nun lass' uns Frieden Schliessen" was the second of the group and one less frequently heard. "In dem Schatten meiner Locken" caught the immediate fancy through Mme. Culp's artful delivery. "Schön streckt' ich aus" stood next. "Mausfallen Sprüchlein," another favorite, called forth especial demonstrations of approval, and the impressive "Er ist's" concluded the regular program.

As usual, Mme. Culp was called upon to add numbers at the conclusion, which she did with her customary charm and graciousness.

Spring has come and the musical festivals soon will arrive with a rush.

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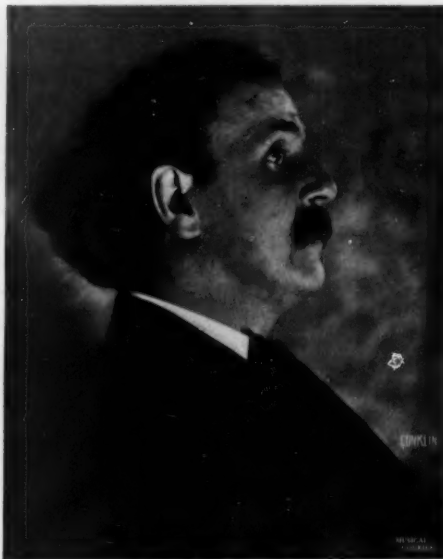
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Adolfo Betti, First Violin of Flonzaley Quartet

Adolfo Betti, first violin of the Flonzaley Quartet, was born at Bath of Lucca, Tuscany, in 1875. When he was six years old his grandmother gave his brother a toy violin she had won in a "raffle" at a charity bazar. Adolfo was much disturbed by this favoritism, and appealed to his grandfather, who, to console him, bought him a real violin in a neighboring town, and—herein lay the sting—procured a teacher. This teacher was only a country fiddler, and so, after a few lessons, his pupil went to Lucca to a real professor. Mr. Betti's father, a chemist by profession, was much interested in his son's musical education. Because of his own fondness for music and drama, nearly all the artists who passed through Bains de Lucques came to his house and frequently became close friends of the family. Puccini, Catalani, Sgambati were among these



ADOLFO BETTI,
First violin of Flonzaley Quartet.

distinguished visitors, and young Betti often played for them. All his early associations were with musicians such as these, but, although he loved music, it was not until his seventeenth year that he even thought of making it his profession. He was an enthusiastic student of the classics. Several of his teachers wished him to turn his attention to literature, while others advised him to study medicine. But a young violinist who was giving a concert at Bath of Lucca persuaded him to devote himself entirely to music, whereupon he went to Liège to study. The ensuing four years were given over to hard work and faithful study under César Thomson, and after taking his diploma, Mr. Betti went to Vienna, where for four seasons he followed the career of soloist, playing often in that capital and in the neighboring provinces. The musical life of the Austrian metropolis was then in all its splendor. Brahms, Bruckner, Wolf, Johann Strauss were then living; Richter was conducting the Philharmonic concerts; Gustav Mahler was director of the Opera. No doubt hearing these artists and acquaintance with them had a great influence on Mr. Betti's development.

From Vienna he was called to Brussels, where he replaced his former teacher, César Thomson, during the latter's absence on tour, and also taking part in the conservatory concerts directed by Gevaert, a thorough and painstaking drillmaster. Mr. Betti remained in Brussels from 1900 to 1903. In November of the latter year, at the suggestion of Mr. Pochon, he became a member of the Flonzaley Quartet, of which he is first violin.

Emil Reich to Manage Mary Zentay

Mary Zentay, the brilliant young Hungarian violinist, is now under the management of Emil Reich, whose managerial sanctum is at 1531 Broadway, New York. Since her arrival in New York last November, Miss Zentay has appeared with great success on various occasions. Remarkably successful on the various concert stages of Europe, this young artist has repeated her success here, the press of this country being enthusiastic in its praise of her splendid playing and interpretations. She will give another recital in New York in April, and will also play in Philadelphia and Bridgeport, Conn.

Rasely Under Cowen Management

George Rasely, formerly of Boston, who has been selected from a host of applicants for the tenor position at the Fifth Avenue Baptist Church of New York, Harold V.

Milligan, organist, has concluded arrangements with Gertrude F. Cowen to come under her management.

An interesting coincidence comes to light with the fact that Mr. Rasely has held the tenor position at Dr. Gordon's church, in Boston, where Marie Sundelius, whose success under the managerial guidance of Mrs. Cowen has become one of the well known current events of concert history in this country, also holds the position of soprano soloist.

Mr. Rasely will be available for concert, recital and oratorio work this coming season.

Press of the Three "B's" Applaud Luisa Villani

Boston, Baltimore and Buffalo furnish press comments which serve to indicate the splendid impression created in those cities by the beautiful voice and excellent acting of Luisa Villani. Boston was delighted with her performance of Desdemona in "Othello," and the other cities were equally pleased with her as Fiora in "L'Amore dei tre re."

Mme. Villani was a more believably human and suffering Desdemona than has been seen.—Boston Globe.

Mme. Villani was in beautiful voice, and for once Desdemona was not the automaton of incredible stupidity she is usually made, but seemed Shakespeare's woman in her white love for her Moor and her air of noble and touching confidence. It would be hard indeed to pick any flaws in an impersonation so uniformly perfect as was hers. The line, "Have you prayed tonight, Desdemona?" must always suggest to the spectator of last night Mme. Villani's scene at the singing of the "Rosary" in the last act, so touching in its air of gentle sadness, half frightened confidence and half expressed longing for protection and peace.—Boston Evening Transcript.

Luisa Villani, who created the role of Fiora, is a magnificent singer and an actress of the highest order. Her work in the big dramatic scenes was extraordinarily powerful. Her voice is one of wide range and flexibility, her phrasing is perfect, and while giving the role of the unhappy wife a broad reading, she nevertheless infused into it profound emotion. There was nothing of the sordid in her conception to mar its poetic atmosphere. The lack of effort in her singing was a constant delight.—Baltimore American.

The cast was a very strong one, including, as it did, such singers as Luisa Villani, Giovanni Zenatello, George Baklanoff and Jose Mardones.

The part of Fiora was sung by Luisa Villani, the creator of the role, at this opera's premiere in Milan. Like the other parts in this work, it was exacting throughout, its perpetual intensity making it very hard for a singer to score effective points as is possible where the groundwork of the music is on a more normal level of emotion, thus giving scope for climaxes and contrasts.

This artist has a voice of rich and sympathetic quality, perfectly under control, and in the love scene with Avito in the second act sang with most appealing sweetness and purity of tone.—Baltimore News.

No fault can be found with the performance. Luisa Villani, who had the role of Fiora when the opera received its first production, sang it last night with authority and a voice that has few equals among dramatic sopranos.—Baltimore Star.

Luisa Villani, the creator of the leading female role in the premiere at the La Scala in Milan, was heard in the same part last evening and she was given a hearty reception for her ideal vocal efforts and fine acting. She possesses a rich soprano of large range and she sings with a great deal of feeling. Her stage presence is splendid and she was well able to meet the dramatic requirements.—Buffalo Commercial.

"L'Amore dei tre re," by Italo Montemezzi, with Luisa Villani, the beautiful young Italian dramatic soprano, in the leading role.

The fact that this artist was chosen by the composer of the opera to create the role of Fiora at its premiere at La Scala in Milan two seasons ago made her appearance here all the more interesting.

Mme. Villani's attractive stage presence, wonderful histrionic ability and opulence of vocal gifts made her portrayal of the young Fiora a realistic performance, and she brought to the part a dignity of style and an attention to the smallest detail which only a great artist can give. She was superb in the second act, rising to great heights of emotional portrayal, and her glorious voice, every tone beautiful and clear, aroused the greatest enthusiasm.—Buffalo Courier.

Evan Williams a Universal Favorite

Evan Williams, the popular tenor, is enjoying a very busy season. Since the first of October last, he has appeared in many towns and cities from California to Maine and from Minnesota to Georgia, everywhere delighting large audiences. Among the towns visited were Bay View, Mich.; Jackson, Mich.; Dixon, Ill.; Monmouth, Ill.; Salem, Mass.; Boston; New York; Norwich, N. Y.; Troy, N. Y.; Philadelphia; Scranton, Pa.; Allentown, Pa.; St. Louis; Marshall, Mo.; San Francisco; Berkeley, Cal.; Wheeling, W. Va.; Winona Lake, Ind.; Oskaloosa, Ga.; Charles City, Ga.; Lake Placid, N. Y.; Youngstown, Ohio; Delaware, Ohio; Newark, Ohio; New Philadelphia, Ohio; Painesville, Ohio; Chillicothe, Ohio; Wooster, Ohio; Columbus, Ohio; Alliance, Ohio; Logan, Ohio; Ames, Ga.; Wilkes-Barre, Pa.; Washington, D. C.; Brooklyn, N. Y.; Providence, R. I.; Kansas City, Mo.; St. Paul, Minn.; Lewiston, Me.; Manatowok, Wis.; Hazelton, Pa.; Auburn, N. J.; Manchester, N. H.; Buffalo, N. Y.; Baltimore, Md., etc.

Mr. Williams also made a most successful appearance in Ottawa, Canada.

MINNEAPOLIS ORCHESTRA WARMLY WELCOMED HOME

Fresh from Eastern and Southern Tour Emil Oberhoffer and His Forces Give Fine Account of Themselves—Success of Soprano at "Pop" Concert

Minneapolis, Minn., March 16, 1916.

Surely a whole book could be written on the psychology of audiences. There are times when the sentiment of an audience is as clearly felt as if it had been spoken aloud, and by the same token the feelings of the performers are felt by the audience; thus, on the evening of March 10, when the Minneapolis Symphony Orchestra gave its first concert after its Southern and Eastern trip, there seemed to be an even more cordial feeling between the orchestra and its admirers than has ever existed. Always before, the orchestra has given a concert immediately on its return and in spite of best efforts one could not help feeling that the players would like very much to have the concert over with and go home—their own homes, after weeks spent on the train.

This time the men were rested and they instantly created the impression of being glad to be before their home audience and settled down to play—not to prove themselves to strangers, but to play for the joy of pure music itself, an all Beethoven program for their good friends.

Minneapolis would be loyal to its orchestra no matter how much adverse criticism it met on any tour, but added to the loyalty which inspired the ovation given Emil Oberhoffer and his men was the pride in feeling that they had gained admiration for themselves from New Orleans to Boston. Doubtless there will always be the Eastern conservative element which will expect an orchestra from so far West as Minneapolis to play tomtoms and wear war-paint and feathers, but that idea is fast becoming somewhat passé and is entertained only by those who wish to believe that America ceases to exist West of the Hudson.

The sincere reception given the orchestra in the East is ample evidence that the East, also, is becoming permeated with the broad spirit of admiration for whatever is good in art.

In the "Coriolanus" overture and the third Beethoven symphony which made up the first part of the program, the orchestra seemed to play more freely—more as one person—than it has ever done before; there was an element of lyric freedom that seemed a noticeable improvement over anything the orchestra has ever done—it gave the impression of playing from memory. And surely no body of altruists could wish for a more hearty welcome home and appreciation than these musicians received.

The Beethoven "Emperor" concerto received a memorable reading by Harold Bauer and the accompanying orchestra. Mr. Bauer responded to the applause by playing the Gluck "Arietta" arranged by Liszt.

Esther Osborn, lyric soprano, enjoyed a veritable triumph at the popular concert, on March 12, at the Auditorium. She was in the best voice that she has been in since her return from successive successful appearances in the European capitals. She chose as her program two numbers that suited her voice as if the composers had her in mind when writing them, namely, the aria from "Traviata," "Ah, fors e lui," and the aria from "Herodiade," "Il est doux, il est bon." She sang them as they should be sung, and that surely is all one can say. From the first to the last note there was sureness, purity of tone, good interpretation, perfect abandon and an artistic finish that immediately won her the tremendous applause that she deserved. No visiting artist has aroused more real appreciation this whole season. Miss Osborn sang much better than she did when she appeared with the orchestra three years ago. Now that we have heard her in a real success we are anxiously waiting to hear her in the part of Elsa in "Lohengrin," which she is to sing soon under local management.

The orchestra, fresh from Eastern triumphs, was accorded most enthusiastic applause after each number. Emil Oberhoffer was forced to respond to prolonged appreciation and in two instances responded by repeating the selection just played. The "Coronation" march, from "The Prophet," by Meyerbeer, the overture to Nicolai's "The Merry Wives of Windsor," MacDowell's suite in A minor, op. 42, constituted the first part of the orchestral offerings, and were all appropriately played. A number new to the public here was the scherzo fantastique, op. 25, by Josef Suk, a pupil and son-in-law of Dvorák, a most fascinating composition, which contains a haunting melody that was played by the cellos. We hope to hear it again. Victor Herbert's "Irish Rhapsody" and two movements from Debussy's ballet suite "Sylvia" (valse lente and pizzicato) were the other numbers, each and every one of which was interesting.

NOTES

Mrs. John Seaman Garns entertained her class in phonetics at a picnic luncheon after the lesson on Friday. This

was the last lesson in the course and Mrs. Garns originated the idea of having the lesson take the form of a contest in pronunciation. The winner, Miss Carter, received a "Manual of Pronunciation," and the "booby" prize, a green plug hat, filled with candy, was given to Theresa Archer.

The double quartet from the public school music department, which is in charge of Miss Knott and which sang at the Sunday afternoon concert at the Northeast Neighborhood House, met with such success that arrangements were made to have the teachers organize a class at the Settlement House to teach song to the children. The work will be much the same as that done by the student-teachers in the parochial and public schools in the Twin Cities.

Appearing at the students' recital, Wednesday, March 8, were Vivian Johannes, Flossie Hopper, Letitia Lillie, Anna Knutson, Margaret Buchholz, Ella Halvorsen, Ida Englestad, Ardis Lofgren and Etta Ringnell.

At Faculty Hour, March 18, John Beck played a program of Liszt and Chopin music. Besides teaching piano and organ at the conservatory, Mr. Beck has entire charge of the choir music at St. Stephen's Church.

RUTH ANDERSON.

New York Symphony Society and Josef Hofmann Attract Large Audience

Carnegie Hall was filled to its capacity Wednesday afternoon, March 15, to hear the program of music provided by the Symphony Society of New York, conducted by Walter Damrosch and assisted by Josef Hofmann, pianist.

Tschaikowsky's beautiful E minor symphony was excellently played by the orchestra which had evidently been well rehearsed in order to differentiate the many various themes allotted to so many solo instruments, particularly among the woodwind players.

The first two movements especially offer scope for oboe, clarinet, flute, bassoon solo players to distinguish themselves. The conductor, too, was clearly in sympathy with the moods and passions of the composer. Loud and prolonged applause was the reward of such praiseworthy playing.

Josef Hofmann played the solo part of Beethoven's "Emperor" concerto for piano and orchestra to the great delight of his hearers. His clear phrasing, fine tone, and

crisp execution of all passage work were greatly in evidence. After the concerto he played a group of solos.

Beethoven's humorous rondo, "Fury Over the Lost Penny," Chopin's F sharp major nocturne, and the Schubert-Liszt "Erlicking" brought the printed program to an end. A number of encores followed, as usual.

St. Cecilia Club Concludes Season

The final concert of the season of the St. Cecilia Club, Victor Harris, conductor, took place in the ballroom of the Waldorf-Astoria Hotel on Tuesday evening, March 21. The program, which was an unusually interesting and varied one, included first performances of new works by Deems Taylor and Edward Horman, both of them American composers, as well as compositions by Victor Harris, Arthur Foote, David Stanley Smith, von Holst, Perilhou, Zandonai, Grieg, Rogers and MacDowell. The chorus of ladies comprised 150 voices and the assisting artist was Percy Grainger, pianist.

A review of this concert will appear in next week's issue of the MUSICAL COURIER.

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NEW YORK CITY

Zoe Fulton Again Delights Pittsburgh Music Lovers

Zoe Fulton, contralto, who is a general favorite with the musical public of Pittsburgh, sang at a concert at the Auditorium, that city, before one of the largest audiences of the season. Miss Fulton was heard in an aria from Meyerbeer's "Les Huguenots"; some songs in English, including "O Come With Me in the Summer Night," by van der Stucken; the familiar "Songs My Mother Taught Me," of Dvorák; Max Liebling's "Love Came in at the Door," and Gounod's "Ave Maria." In this last number, she was accompanied by Carl Bernthaler, pianist; Victor Saudek, flutist, and Joseph Schuecker, harpist. Miss Fulton's lovely voice and the charm of her personality delighted her audience and she was vigorously applauded.

Harp solos by Mr. Schuecker included two of his own compositions, a menuet and a mazurka. Mr. Saudek delighted with flute solos by Lully, Rameau and Dussek, and united with Mr. Schuecker in "Valse Melancolique" of De Grandval and the menuet from Bizet's "L'Arlesienne."

Witek-Muck-Malkin Honors

During the recent visit of the Boston Symphony Orchestra to Washington, D. C., a Haydn symphony was performed, and of the short solos which occur in the second movement of the work the newspaper made famous by Sousa (who does not know "The Washington Post March"?) said briefly:

No feature of the Haydn symphony was more enjoyable than the brilliant violin solo which constitutes the third variation of the second movement and which follows the appealing songs sung by all the violins. Through this solo, Mr. Witek, the concertmeister, shared the honors of the afternoon with Dr. Muck and Mr. Malkin.—Washington Post.

Important Engagements Booked for Gluck and Zimbalist

Efrem Zimbalist, the famous violinist, and his equally famous wife, Alma Gluck, whose lovely soprano voice has endeared her to music lovers everywhere, are anticipating a

busy season for 1916-1917. Both of them are engaged for appearance with the leading orchestras of the country, in addition to a great many other important engagements already booked. They will appear in joint recital in Pittsburgh on the well known Heyn series, given there under the capable management of Edith Taylor Thomson, a series which is recognized throughout the country as being of unusual importance. Mme. Gluck has been engaged to appear as soloist at the Worcester (Mass.) Music Festival, to be given next fall.

Other important engagements for this artist couple will be announced from time to time.

National Opera Club Performance, April 3

Acts from three operas will be performed at the Waldorf-Astoria Hotel (grand ballroom), New York, Monday evening, April 3, at the second annual performance given by the National Opera Club of America, Katharine Evans von Klenner, president and founder, with complete scenery and grand orchestra, Sapio conducting. All the boxes are already sold, and the house will be filled to overflowing. Persons who know of the tremendous activity and personal force of Mme. von Klenner realize that this club has become a splendid power for music, more especially in the cultivation of operatic art.

Robert Hamilton Pleases at Recital

Robert Hamilton, a young American baritone, gave his first song recital at Aeolian Hall, New York, on Wednesday afternoon, March 15.

Good musical judgment was shown in the selection and interpretation of his songs. His program was composed of German, Russian and a group of "Just So Songs" by German.

Mr. Hamilton was at his best in Moussorgsky's Russian songs, which he interpreted in a delightful manner. His voice possesses good range and quality and he should be heard frequently in the future.

BESEKIRSKY WITH PHILADELPHIA ORCHESTRA

Violinist Makes Excellent Impression as Soloist with Stokowski's Men

An unexpected master of the violin, Wassily Besekirsky, appeared with the Philadelphia Orchestra in the Academy of Music yesterday afternoon. Besekirsky was a surprise in the sense that little advance laudation had been expended on his high gifts. He arrived practically unknown and achieved one of the most conspicuous successes of the season, playing the Tchaikowsky D major concerto in phenomenal style. Technically, this little known Russian violinist is on a par with great masters of the day, while temperamentally he is a distinct type.

The opening movement, allegro, was done with the greatest brilliancy, but without sacrifice of tonal beauty and with a variety of expression undreamed of from the average Tchaikowsky interpreter. The cadenza revealed even more skillful technique, always artistically employed. The canzonetta was like an exquisite song sung with an expression that soared to the loftiest heights, while the finale was done with a lightness and fire interspersed with capricious impulses of andante that seemed to typify the real living Slav spirit. One of the most interesting points about Besekirsky's playing, aside from its musicianly quality, was the tempo he used. He played so rapidly at times that the concerto seemed entirely new, yet rhythmically he produced a complete and fascinating impression. The orchestra accompaniment in the canzonetta was inspiringly done, but the opening and closing movement were unsatisfying. Besekirsky, like Josef Hofmann, plays with great animation and tremendous speed, and must be exceedingly difficult to accompany with any degree of facility.—Philadelphia Record.

Wassily Besekirsky is a violinist of unusual attainments. His playing is marked with every characteristic of the great artist. He covers every feature of his work in a way that not only delights, but thrills. It was his force of interpretation of the familiar Tchaikowsky concerto in D major that was the salient feature, and yet this force is used with rare discrimination. There is no effort at showy bowing, or of any tricks in order to gain effect, but Besekirsky plays with an absolute mastery that is not only convincing, but at times startling. The large audience was stirred and showed evidence of their pleasure by repeatedly recalling the soloist at the end of the concerto.—Philadelphia Press.

The concert given by the Philadelphia Orchestra at the Academy of Music yesterday afternoon was of a cosmopolitan character. It introduced as soloist the young Russian violinist, Wassily Besekirsky.

Mr. Besekirsky's ambition in choosing the very difficult Tchaikowsky concerto was justified. It will be remembered that at first Auer, the teacher of the Russian master, dedicated it to him. The soloist of yesterday had brought the abstruse technique within the compass of his fingers, and he played with a manly dignity innocent of artifice. More than this, the tone called forth from a very fine old violin was made to tell for its full value, both by the player's skill and by Mr. Stokowski's care to hold in abeyance the power of the enveloping instruments. The andante and the speedy finale, with its passages, at the heel and the middle of the bow, afforded the surest and most eloquent revelation of the player's capacity, and brought a continuing demonstration from the audience. To play the concerto at all is a feat; to play it so well is a triumph.—Philadelphia Public Ledger.

Blondheim Sings for Theatre Club

Laurence Blondheim, basso cantante, who appeared as soloist for the New York Theatre Club on Tuesday afternoon, March 14, at Hotel Astor, New York, was heard to good advantage in "Simon Boccanegra," Verdi, and Huhn's "Invictus."

A large and fashionable audience had an opportunity of hearing this young artist who possesses a voice of fine timbre and big range.

Maude Henderson played Mr. Blondheim's accompaniments with taste and intelligence.

Mr. Blondheim will appear for the All Saints' Church Guild in Bayside, L. I., on March 30.

His program will be the "Pagliacci" prologue, Leoncavallo; "Beautiful Isle of Somewhere" (by request), Fearis; "Time Enough," Nevin, and "Invictus," by Huhn.

Klibansky Studio Notes

Betsy Lane Shepherd has been engaged as substitute for Florence Hinkle, at the Collegiate Church, West End avenue, New York.

Marie Louise Wagner will sing the aria from "Oberon," and groups of French, English and German songs, at her recital, March 26, at Carnegie Hall, New York.

At the studio musicale, March 15, the following pupils sang: Charlotte Hamilton, Emilie B. Henning, Walter Copeland and Lucy De Vane.

The next artist-pupil recital will be held at the auditorium of the Y. M. C. A., West Fifty-seventh street, New York, April 6. Complimentary tickets are to be had at Mr. Klibansky's studio, 212 West Fifty-ninth street.

Ogden Standard Praises Tilly Koenen

The Ogden (Utah) Standard had the following to say after Tilly Koenen's recent concert in that city:

The artist was Tilly Koenen, the noted Dutch contralto and favorite singer of Queen Wilhelmina; that she is destined to become one of the favorite concert singers of this country may also be predicted, taking her reception last night as a criterion.

Her voice is a pure contralto of great power and of rich quality. It is admirably controlled in every part of a wide tonal register, which makes possible artistic finish to any type of song. It can be said that no more artistic and soulful singing has been heard locally in many years.



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ALMA GLUCK AND EFREM ZIMBALIST.

Concerning Leo, Jan and Mischel Cherniavsky, the Brilliant Russian Musicians

"Three of the most remarkable young men in the world of music," is the manner in which the London Standard characterizes the work of Leo, Jan and Mischel Cherniavsky, the three brilliant young Russian artists. Violinist, pianist and cellist, respectively, all of them under thirty years of age, they have pleased and delighted the public abroad and next season will find them in the United States and Canada. Since 1900 they have appeared with remarkable success in Russia, Germany, Austria-Hungary, England, France, Italy, Africa, Rhodesia, German West Africa, German East Africa, British East Africa, Portuguese East Africa, Delagoa Bay, Egypt, India, Ceylon, Burma, the Straits Settlement, China, Philippine Islands, Australia, Tasmania, New Zealand, the Hawaiian Islands, etc. Everywhere they have met with splendid success, and music lovers of the United States are eagerly anticipating their appearances here next season.

Leo Cherniavsky, violinist, known as a remarkable interpreter of the works of Tchaikowsky, was born in Odessa, Russia, August 30, 1890, not far from the Crimea, of parents too poor to pamper him. Like most great artists he had remarkable struggles at an early age. His exceptional, emotional, virile and impetuous power harmonizes well with his Slavonic temperament, which shows in his work. He overrides nonchalantly the technical difficulties of the most difficult pieces. There is a tragedy of genius in his face. His dark wavy hair, broad brows, large dark eyes and his magnetic personality, give him a positive power over his audience. So stirring and stimulating is his work, that the critics of twenty-eight countries have been compelled to admit that he has a rarely endowed nature. His conceptions are so clearly interpreted that they lend themselves to easy visualization. Exceptionally versatile, he has a remarkable repertoire which includes all the greatest violin works of the past and the present. The more difficulties that bristle in the passages, the better he seems to like it. His mastery over his instrument is exceptional, and like Sarasate, he can make his instrument whisper, talk, scream, shout. What accentuates his power is that feeling, that behind his faintest harmonics, there is a large reservoir of force ready to be used if required.

Jan Cherniavsky, who has been dubbed the poet pianist, was born in Odessa, Russia, June 25, 1892. The press opinions of Paris, Brussels, Berlin, Vienna, Moscow, Petrograd, Sydney, Melbourne, Auckland, Wellington, Cape Town, Johannesburg, Bombay, Calcutta, Toronto and Montreal, are unanimous in declaring Jan Cherniavsky one of the leading pianists of the day. As a boy of seven years of age, he was a prodigy. It is not always the case that the prodigy develops into a great artist, but in Jan Cherniavsky there is no sign whatever in his vigorous and exemplary enthusiasm and ever growing skill, to deduce the thought that he is not daily climbing higher and higher up the ladder of musical progress. One thing that stands him in good stead is his refined personality; tall and slim with fair wavy hair, and a face that suggests Chopin. Jan Cherniavsky delights in interpreting the works of Chopin, Liszt, Beethoven, Tchaikowsky, etc. He has a touch "as light as the wings of a butterfly," as some of his critics are fond of saying. His power of concentration is exceptional, and when he plays, he has a rapt expression, which seems to be the result of his voyage right into the very heart of the music.

Mischel Cherniavsky, born in Odessa, Russia, November 2, 1893, has an unusual temperament. His Slavonic nature and his love of his instrument, are the two main things that stand out in his work. His body sways with the rhythm of the music owing to the free play of his emotions, which, at the same time, are kept perfectly under control. He has the real Russian fire; there is nothing of the cold, accurate musical automaton about him. His tone is beautiful and the colorings so numerous in their gradations, that there seems no possible idea that he is unable to express on his instrument. Mischel Cherniavsky is tall and slight, resembling Paganini in appearance, with a quiet boyish face, but ever so serious, and with long white sensitive hands. He is a born artist with rare musical power and abundance of technical skill that can draw from his cello a wealth of resonant tone.

His interpretations of Goltermann, Popper, Sulzer, Beethoven, Tchaikowsky, and all the masters have won him fame on the five continents; the critics never being tired of praising the dulcet softness and sweetness of the tone he extracts from his instrument, and the thunderous rich vibrant tones that can create a storm on the strings.

Rome Soprano with Mme. de Sales

Iva Mae Wilbert, a talented soprano of Rome, N. Y., and soloist during the past two years of Zion Episcopal Church of that city, has come to New York City to con-

tinue her studies with Regina de Sales, the well known vocal teacher of Paris.

David Bispham Scores at Bryn Mawr College

The activities of David Bispham are indeed surprising to his personal friends as well as to the public. Notwithstanding the heavy work entailed by directing the tour of his theatrical company in the Beethoven play, "Adelaide," in which Mr. Bispham has enacted the part of the great composer over fifty times, he has entered upon a spring campaign of concerts and song recitals, including festivals. On March 3, he appeared for the third time before the students of Bryn Mawr College in the following program, which was enormously enjoyed by a crowded audience: "Where'er You Walk" ("Semele"), Handel; "Creation's Hymn" (Gellert), Beethoven; "I'm a Roamer" ("Son and Stranger"), Mendelssohn; "The Wanderer" (von Lubeck), Schubert; "Blow, Blow, Thou Winter Wind" ("As You Like It"), Dr. Arne; "Who Is Sylvia?" ("Two Gentlemen of Verona"), Schubert; "Hark, Hark, the Lark" ("Cymbeline"), Schubert; "The Clown's Song" ("Twelfth Night"), Schumann; "When I Was a Page" ("Falstaff"), Verdi; "In Days Gone By" (Turgenieff), Arensky; "Down Among the Dead Men" (T. Dyer), Jacobite song; "O, the Pretty Creature" (Storace), arranged by Lane Wilson; "Annie Laurie"—Old Scotch melody, harmonized by Mr. Rogers; "Mistress Magrath"—Irish recruiting song of the Napoleonic wars, arranged by Mrs. Fox; "The Seven Ages of Man" ("As You Like It"), Henry Holden Huss; "The Pauper's Drive" (The Rev. T. Noel), Sidney Homer; "Calm Be Thy Sleep" (Tom Moore), Louis Elbel; "Killiecrankie" (Robert Burns), H. H. Wetzler; "The Fate of the Flimflam" (Eugene Field), Arthur Bergh.

According to Mr. Bispham's custom, he divided his program into such groups of songs as had a bearing upon each other, both from the historical and artistic standpoint. The classical songs set the pace, and gave tone to the whole evening. These were followed by songs from Shakespeare's plays. This proved to be a section of the concert which was particularly enjoyed, and was especially appropriate in this year of Shakespearean revivals. In the second half of the program, Mr. Bispham, who ever has an eye to contrasts, began by reciting to the music of Arensky, Turgenieff's exquisite poem "In Days Gone By." The traditional English, Irish and Scotch songs quickly dried the tears that had sprung to every eye from the pathos of the Russian lyric, and the audience was soon filled with merriment, and finally was convulsed with laughter over Mr. Bispham's incomparable rendering of "Mistress Magrath," an Irish recruiting song of the Napoleonic wars, arranged by Mrs. Fox, of Dublin, who has had the good fortune to have many of her quaint arrangements of Irish ditties introduced to the public by Mr. Bispham.

There is no sturdier or more loyal upholder of the American idea than David Bispham. It may be safe to say that from his first recital in New York in 1897 to the present time he has not neglected to represent the best of American compositions upon his miscellaneous programs. A splendid group of such songs closed an evening that will ever be memorable in the annals of Bryn Mawr College. Two absolute novelties were included in this group, namely, Shakespeare's "Seven Ages of Man," by Henry Holden Huss, who, fifteen years ago, dedicated this remarkable composition to Mr. Bispham, who recently revised it, and includes it in all his programs. No one is more capable of characterizing the various stages than our actor-singer, who closed this distinctive group of songs and remarkable concert with as fantastic a rendering as could be imagined of Eugene Field's amazing piece of nonsense, "The Fate of the Flimflam," recently set to music by the talented Arthur Bergh, whose setting of Poe's "Raven" has been made famous by Mr. Bispham.

T. M. C.

MT. VERNON, N. Y.—Marguerite Hazzard, the soprano, recently sang here and impressed her hearers not only with the beauty of her voice, but also with her linguistic skill. She sang Russian, Italian, German, French and English songs one after the other with apparently equal ease. Whatever indebtedness Marguerite Hazzard may have to Nature for her voice, it is certain that no one can sing correctly in five languages and produce musical tones without a great deal of study and work.

DETROIT, MICH.—William O. Fitzgerald, conductor of Detroit's non-professional symphony orchestra of seventy members, is doing good work among the amateurs of the Michigan city. It is the custom to report only the doings of the great professional orchestras. But the benefit of a good amateur organization is really greater in the long run than the occasional visit from a professional orchestra. Two concerts have been given already this season of 1916.

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THE VIOLONCELLO AS A SOLO INSTRUMENT

By Joseph Malkin

[This article is the outcome of an interview which the Boston representative of the *MUSICAL COURIER* had with Mr. Malkin, following his recent recital in that city. The views expressed will prove of great interest to all devotees of the violoncello. Mr. Malkin, who is one of the most famous living cellists, requires no introduction to the public.—*Editor's Note.*]

During my public career as a musician, I regret to say I have been convinced that the cello does not begin to enjoy the popularity which the violin can boast, and to which, by virtue of its characteristic qualities, the cello has a right. While a host of violin virtuosi delight in full houses, there is much to be wished for in the attendance at the much less frequent cello concerts; while violin playing is zealously fostered in music lovers' circles, the cello is treated somewhat as a stepchild. Consequently, of course, for a long period composers have not contributed as much to the enrichment of cello literature as to that for violin.

The arguments most commonly raised against the cello are that it lacks variety in tonal coloring and, therefore, becomes monotonous after a while, and that there is a lack of diversity in the repertoire for the instrument. That these are not new arguments, but are founded on anciently established prejudice, I would like, in a few words, to point out.

First of all, it must be remembered that of all string instruments capable of use for solo work, the cello possesses the greatest compass, and is, therefore, entitled to be the rival of what is certainly the most beautiful instrument we know—the human voice. If the playing of a cellist arouses no interest, we may confidently take for granted that, were the player a violinist, this would hold equally true. He simply has not enough to contribute as a musician to stimulate sympathetic response. But that is not the fault of the instrument, which ever serves its master, and which never misinterprets him to the audience.

The reason that composers generally have favored the cello with their works far less than its sister instrument, the violin, may be found in the fact that at the time Corelli, Locatelli, Tartini, Porpora, Veracini, etc., wrote violin sonatas which still live, cello technic was yet in its infancy, no claim being made upon this instrument other than to render a harmonious bass to the higher voices, which carried the melody, and to which, also, the lively figuration was completely left.

We may appreciate how limited at that time was the demand upon the cello for technic, as well as for tone production, when we realize that the instrument was played while marching in pageants and festival processions. The necessity to prop the cello on the floor, or to hold it firm with the knees, was overcome by hanging it on a hook attached to a string fastened around the neck. The hook was caught in a perforation at the bottom of the cello, as many of the instruments of that period still prove.

Had the composers of that time had an idea of the technical possibilities of the cello, they would certainly have dedicated to it a great many of the works which, even then, were over-abundantly credited to the virtuosity of violinists. A few of those sonatas, really intended for the violin, such as those by Locatelli, Valentini, Eccles, etc., are practically never played by violinists, but are highly valued in the repertoires of cellists; and of the great public very few perhaps have ever realized that these pieces, the character of which the cello so perfectly reproduces, were originally intended for another instrument.

With Romberg, a higher cello technic set in, and then, also, composers' interest in the instrument began to grow. In the short time in which the cello has had significance as a solo instrument, a considerable number of imperishable masterpieces have been created, such as those by Schumann, Dvorák, Saint-Saëns, Lalo, d'Albert, Gerasheim and others.

Although there is a great fund of concertos at the disposal of violinists, it is, on the other hand, so limited for practical musical purposes that violinists are confined to a very restricted list, playing repeatedly Beethoven, Mendelssohn, Bruch and, perchance, Brahms and Tchaikowski. But even if cello literature cannot testify to such names as

Beethoven and Brahms, the cello concertos mentioned above are certainly quite the equal of these violin works, and, moreover, may exercise the added charm of freshness upon a large percentage of the public.

Only when the public shall have entirely outgrown its shyness of the cello, as well as of cello recitals, will full justice be accorded the instrument. Then, too, composers will increasingly direct their interests toward the cello, firmly assured that their works will be given sympathetic



JOSEPH MALKIN.

interpretation, and that they will be offered attention by friends of music. That this ideal time for the cello will yet be realized is my cherished belief.

Fay Foster Writing a Violin Work for Florence Austin

Fay Foster has just written a violin composition for Florence Austin, which Miss Austin cannot praise sufficiently. She says it is graceful, melodious, delightful, atmospheric, dainty and "just" what she wanted. It is not yet fully reduced to writing, but when Miss Austin learned through the newspapers that Miss Foster was in Portland, Me., she took a train direct for that city in order to hear Miss Foster play it. She spent the afternoon at the residence of Ethelynde Smith, where Miss Foster was visiting, and the singer, violinist and composer enjoyed a "feast of reason and a flow of soul."

Miss Austin will program her new acquisition (which has not yet been christened) at once.

An Antique Organ

In the art collection of Karl Freund, the sale of which is taking place this week in New York, there is one object of special interest to musicians. It is an organ, built in 1625 by the famous Nicholas Mandescheidt of Nuremberg, the founder of a celebrated family of organ builders, who particularly excelled in the making of these small organs.

The instrument is not only a rare and beautiful antique, but it is in perfect condition, and its rich mellowness of tone is one of its chief characteristics. It is of walnut, of rectangular shape and mounted upon a stand. The pipes are of lead. It was built to the order of a wealthy Nuremberg burgher named Kolner, whose armorial bearings showing his descent from a Knight of Malta are carved on the

front of the case. Mr. Freund heard of the organ once when traveling in France and managed to see it in the old chateau in the Ardennes region, where the organ had been for 200 years, and finally to acquire it. It is supposed to have formed part of the spoils of the Palatinate, having been seized by a French officer in the Thirty Years War. It was while in this chateau that Saint-Saëns, the composer, played upon this organ and was delighted with its tone.

Florence Otis' Success

Florence Otis, the charming young soprano, makes good wherever she sings, this fact being evident from the many commendatory notices received of her singing. Her most recent appearance was in a light opera, when she won honors. When she sang in Brockton, Mass., she was applauded by all who heard her, an echo of which appears below:

Music lovers, who for several weeks have anticipated the coming of Miss Otis, were warm in their praises of her work and have placed her name high among the favorite sopranos who have visited Brockton.—*The Brockton Times.*

TEN TIMES ONE CLUB PRESENTS ACCOMPLISHED ARTISTS.

MISS OTIS, SOPRANO, PROVES GREAT FAVORITE.

Miss Otis was greeted with enthusiastic applause and every number elicited more. From the first she impressed her hearers as one whose chief charm lay in subduing self for the song. Of bright, pleasing personality, Miss Otis at once won friends. Her voice, of wonderful flexibility, was shown to advantage in her opening number, "Mignon" polonaise. Well sustained tones of a velvety softness charmed her audience in every number. After "Mignon" Miss Otis responded to an encore.

A group of songs given on her second appearance gave a variety which showed her ability along various lines. Voice and personality were especially adapted to the bright, joyous selections, which called for lilting, birdlike notes, which seemed Miss Otis' strong forte. One of the favorites in this group was Woodman's "Song of Joy." MacDowell's "Slumber Song" was another favorite. The group also included "Reveries," Terry, and "Pastoral," Wilson. At the close of the group Miss Otis was presented with a large bouquet of yellow chrysanthemums, and in response to the encore sang the old time favorite, "The Last Rose of Summer," with a new charm, her tones being clear as a bell, despite the tax of the four previous songs in the group. Perfect control was shown in the last solo number, Gilbert's "Moonlight and Starlight" waltz.—*Brockton Times.*

Paul Althouse Adds Another City to His List of Re-engagements

One week after the appearance in Erie, Pa., of Paul Althouse, tenor, negotiations were begun for his reappearance there next season. "This was Mr. Althouse's first visit to Erie, and judged by the reception given him, it will not be his last," are the words of the Erie Evening Herald, and this opinion seems to have been shared by the remainder of the press:

Paul Althouse interpreted an exacting program to the entire satisfaction of the large and critical assemblage, the clear ringing tones of his robust tenor voice filling the hall. Mr. Althouse's group of German songs served to bring out some new and characteristic quality of his glorious voice. The applause was so insistent he sang an encore, and even then the audience was scarcely satisfied. In the group of English songs he found great favor with the audience.—*Erie Morning Dispatch, March 4, 1916.*

Mr. Althouse possesses a brilliant tenor voice of extraordinary flexibility and enviable scope, and he sings with a perfection of phrasing and a clarity of tone which are equally a delight to the ear and to the understanding.—*Erie Dispatch, March 5, 1916.*

Whitmer Music Club Presents Interesting Program

Frances Pelton-Jones, harpsichordist, gave an interesting recital on Friday evening, March 10, in Pittsburgh, Pa., under the auspices of the Whitmer Music Club. She played works by Scarlatti, Handel, Daquin, Bach, Boccherini, Beethoven, Rameau, Dr. John Bull, Locillet, Paderewski, Percy Grainger, and her own arrangement of the overture to Rossini's "William Tell."

Charles Edward Mayhew, baritone, was the assisting artist, his numbers being in keeping with the period of the harpsichord.

NEW YORK—Florence Mulholland, who has had so much success in Philadelphia, Pittsburgh, Buffalo, Detroit and other cities of late, came to New York only four years ago from the flourishing city of Utica, N. Y. She may or may not know the famous line from Addison's "Cato," referring to another city of the same name as her home town, but she happens to act as if she agreed with Addison: "No pentup Utica contracts our powers, but the whole boundless continent is ours."



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THREE MORE CITIES JOIN IN PRAISE OF REINALD WERRENATH'S SPLENDID ART

Reinald Werrenrath, one of the leading baritones on the concert platform, . . . appeared in recital in the Hotel Statler Friday night. . . .

Mr. Werrenrath, who appeared with Geraldine Farrar on her concert tour earlier in the season, has shared practically equal honors with her. His voice is beautifully rich and deep, it is of more than ordinary range, and back of natural talent has been study and perseverance that mark him as one of the very gifted artists in this country. In all of Mr. Werrenrath's work there is not merely vocal beauty, but brains as well, so that his interpretations are always the interesting part of his renditions. He has made a record in his artistic handling of Arthur Whiting's setting to the Kipling poem, "Fuzzy-Wuzzy." This he offered Friday night, with a group of German Lieder songs by Brahms and Wolf, beautifully interpreted, a group of English songs, which included "The House of Memories," by Florence Aylward, and he opened his portion of the program with a dramatic rendition of Handel's "Hear Me, Ye Winds and Waves."—Detroit (Mich.) News.

Mr. Werrenrath, one of the youngest concert singers, still retains the wholesome humor which probably marked his solos with the glee club only a few years ago. His songs are flavored with the happiness of old college days and he sings with excellent style and diction. His robust baritone, rich and full, responds to every mood which the program demands and each number was carefully and completely interpreted.

With the exception of the melodious prologue to "Pagliacci," which he sang splendidly, most of Mr. Werrenrath's numbers were dainty, lilting ballads, redolent with quaint humor or tender sentiment. Each of his selections in the different groups only served to disclose new beauties of voice. After his first group Mr. Werrenrath gave with a wonderfully softened effect the often abused "Drink to Me Only With Thine Eyes." He repeated a short, sparkling "To a Messenger," and then, after concluding his solo numbers with a fine rendition of Walter Damrosch's arrangement of Kipling's "Danny Deever," he gave with dramatic intensity that other famous barack room ballad of Kipling's, "Fuzzy-Wuzzy." As a final encore he sang with quiet simplicity the tender "I Long for You," by Charles Hawley.—Indianapolis (Ind.) Star.

Reinald Werrenrath is a prime favorite in Cleveland, and is always sure of a royal welcome. He was in excellent voice, and his mellow and vibrant baritone rang out with full and rich volume of tone.

Mr. Werrenrath excels in manly, stirring songs like Whiting's "Fuzzy-Wuzzy." But he also knows how to interpret the lighter lyrics of sentiment with convincing artistry. He was warmly received, and after each appearance on the platform was called upon for an added number.—Cleveland (Ohio) Plain Dealer.

Alma Voedisch Secures Many Bookings for Julia Claussen and Other Artists

Alma Voedisch has booked for her artists this season the following engagements:

For Julia Claussen, who is under the exclusive management of Alma Voedisch for the present season, Portland, Ore.; Tucson, Ariz.; St. Louis, Milwaukee, Dubuque, Iowa; Chicago (with Amateur Musical Club), Chicago (Congress Hotel), Milwaukee (with Chicago Symphony Orchestra), New York (joint recital with Albert Spalding), Chicago (F. Wight Neumann Series), St. Paul (Minneapolis Symphony Orchestra), Minneapolis (Minneapolis Symphony Orchestra), La Crosse, Madison, Wis.; Beloit, Wis.; Cleveland (Minneapolis Symphony Orchestra), Chicago (Minneapolis Symphony Orchestra), Houston, Tex.; Galesburg, Ill.; Omaha, Chicago (with Chicago Symphony Orchestra), Urbana, Ind.; Chicago (Mendelssohn Club), Denver, Sioux City (Minneapolis Symphony Orchestra).

Gustav Holmquist—Topeka, Kans.; Peoria, Ill.; Janesville, Wis.; San Antonio, Tex.; Omaha, Nebr.

Permelia Gale—Pocatello, Idaho; Portland, San Antonio.

Warren Proctor—Clinton, Iowa; Chicago and San Antonio.

Albert Spalding—Benton Harbor, Mich., and Appleton, Wis.

Havrah Hubbard—Riverside, Cal.; Los Angeles, Pocatello, Boulder, Col.

Edna Gunnar Peterson—Janesville, Della Thal, Peoria.

Criterion Quartet Heard by Bangor Music Lovers

John Young, tenor; Horatio Rench, tenor; George Reardon, baritone; and Donald Chalmers, basso; each an artist of proven ability, are also known as the Criterion Quartet of New York. At present they are making a tour of Maine, under the personal direction of Conductor William Rogers Chapman. The quartet sang "Hark! the Trumpet" (Dudley Buck), "Dreamland" (Chapman), "Sandman" (Protheroe), "Drum" (Gibson), "Twilight" (Dudley Buck), and a number of humorous selections, at a concert in Bangor, Me. Individual numbers on the same program included "Beloved, It Is Morn" (Aylward), by Mr. Young; "A Song of Steel" (Spross), by Donald Chalmers, and the "Toreador Song" from "Carmen," by George Warren Reardon.

Here are notices of the work of the quartet, reproduced from two Bangor newspapers:

The Criterion Quartet was heard with pleasure, as it was last fall. It is excellent in ensemble, and at least three of its members

are capable soloists. Last night there was plenty of applause for the sweet tenor of Mr. Young, the agreeable baritone of Mr. Reardon, and the big, fine timbered basso of Mr. Chalmers.—Bangor Daily News.

More than a passing word must be accorded to the Criterion Quartet, one of the premier quartets of the country. The quartet is made up of voices of solo timbre, and three of the four were heard with great pleasure. Mr. Rench did not give a solo on this occasion. John Young is the possessor of a tenor voice that is remarkably sweet and true and he takes the high notes with none of the painful reaching and straining that even some of the greatest tenors in the country are sometimes addicted to. His "Beloved, It Is Morn," by Aylward, was delivered in a manner that is almost impossible to describe. Mr. Young's voice just seems to ripple out from him, larklike. Although Mr. Rench did not give a solo, he could be distinguished in the quartet and gave every evidence of having a pleasing voice.

Donald Chalmers has an orotund bass that is powerful and reserved and there is a mellow quality to it that is a joy forever. His "Song of Steel," by Spross, was one of the numbers on the program to be long remembered.

George Reardon, the baritone, must also be commended for the very capable manner in which he delivered the favorite and never dying "Toreador Song," from "Carmen." His voice is particularly agreeable and exceedingly well trained. The work of the quartet as a whole needs no comment. It was just exactly what one would expect from four fine voices, a perfect blending of harmony and tone.—Bangor Commercial.

Mrs. Beach's Appearance with the Chicago Symphony Orchestra

In last week's issue of the MUSICAL COURIER, were reproduced two press opinions concerning Mrs. H. H. A. Beach's concerto for piano and orchestra, and her performance of it with the Chicago Symphony Orchestra. Herewith are printed two more notices concerning the same performance:

In the last few years Mrs. Beach has emerged from her comparative retirement in Boston to travel about the world in a fashion quite triumphal, arriving at last in Chicago. Though she wrote the concerto some sixteen years ago, it was heard yesterday for the first time in this city.

She played it excellently, not merely with a complete comprehension of its meaning, which is not so simple for the composer to accomplish as you might think, but with fingers which served her admirably in carrying the meaning to the audience. The second movement "perpetuum mobile" was most happy in effect. Here the piano part carried the main thought all thru the movement the orchestra being subdued to a pleasing accompaniment, and the musical thought was vigorous and gracefully expressed. Mrs. Beach is most at home when she can reduce the orchestra to the lowest point, or dispense with it altogether, as she frequently does, and devote all her attention to the piano. The piano is her instrument, she understands how to write for it and how to play it, the thematic foundation was strong, good, solid melodies that one could tie to, and Mrs. Beach made no attempt to stretch her powers beyond their limits. The music sounded sincere, as though she felt it deeply, and she played it with a straightforward wholeheartedness that made it most agreeable to hear.

There has been a vast amount of talk about "woman in music" and the "wrongs of the downtrodden American composer," but, without knowing anything about the matter, I should judge that Mrs. Beach would not wish to be considered under either aspect. Her music and her playing can stand by themselves without taking account of race, sex, or any other extraneous matters. Music is music because of the vigor of the creative impulse and the skill in the setting forth, and Mrs. Beach's concerto was very well worth hearing for its own sake, without indulging in any Fourth of July platitudes. Not epoch-making, but deserving a place on such a program for its own strength, even tho Mrs. Beach happened to be born in this land. She was most cordially received and warmly applauded by the audience.—Chicago Evening Post.

Mrs. H. H. A. Beach's Concerto for pianoforte, op. 45, in C sharp minor, was properly introduced in this company. Its fine workmanship, its true and not blatant originality, mark it as an incipient classic of piano and orchestra literature.

Only of the first movement can one say that the effect depends more from the interpretation than from the musical content. The delightful second movement, a very feminine and vivacious scherzo, is a real inspiration. It has as subtitle "Perpetuum Mobile." It is continuously graceful.

The last movement is architecturally the best part of the work. It builds to a simultaneous musical and pianistic climax. The work as a whole has both the subjective and objective excellence which is characteristic of the classic style. So that it would be as great a pleasure to study as to hear Mrs. Beach's concerto.

The composer herself was at the piano. Mrs. Beach's mastery of piano technique explained the real pianism of the solo part of her work.

It would be interesting to hear this work performed by another pianist. I believe that, given a pianist of Mrs. Beach's caliber, it would be just as effective as it was yesterday, as the work has, to repeat, great subjective merit.—Chicago Examiner.

Sarto Sings at Private Musicales

At a musicale given by Mr. and Mrs. Joshua A. Hatfield of New York, Andrea Sarto entertained his audience with his artistic singing. Mr. Sarto sang "Ella giammai M'mo" from "Don Carlos" and a group of German and English songs, which stamp him a singer well schooled in the vocal art.

The Rockford (Ill.) Mendelssohn Club is introducing into its programs chamber music as well as the usual solos and duets for piano or voice. Explanatory remarks before some numbers of the program are an interesting feature. Among those prominently identified with the club's work are Mrs. Starr, Lema Davis and Miss Welch.

Sacha Votitchenko

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ROYAL FAMILIES.



Photo by Marcia Stein.

THE HISTORY OF THE TYMPANON.

Sacha Votitchenko is the direct descendant of a famous Russian artist named Pantaleon Hebenstreit, who went to France towards the end of the seventeenth century and was considered one of the greatest musicians of that time. He gave a performance at the house of Ninon de Lenclos on an instrument which was known far back in Biblical times by the name of the Tympanon. King Louis XIV was so greatly impressed by the music of this instrument that when the musician married a maid of honor from the Royal Household, the Monarch had a Tympanon made in the elaborate style of that period and gave it to the bride as a wedding gift.

After the death of Hebenstreit the Tympanon was taken home to his family in Little Russia, where it passed from father to son until it came to the last descendant, Sacha Votitchenko, who has attracted not only the musical world of Russia, but also the whole of Europe by his concerts on this historic and beautiful instrument.

Henry Bataille, the famous French author, has compared the Tympanon to a little coffin in which are enclosed popular melodies, songs and dances of antiquated charm which the magic touch of Sacha Votitchenko awakens once more on this old and weird instrument.

At the termination of a successful tour all over Europe, Sacha Votitchenko was recalled to Paris by H. R. H. the Grand Duchess Vladimir of Russia, to give some special recitals, which were attended by the highest Paris society. Shortly after this the young musician came to London and on this occasion a well known London critic says: "Sacha Votitchenko, the interesting Russian musician, appeared with meteoric brilliance in the middle of a London season before the horizon was clouded luridly by the war. His first recital was given at the most important house in London, No. 10 Downing street, under the special patronage of the Prime Minister, and the distinguished audience, invited by Mrs. Asquith, consisted of Peers, Cabinet Ministers and Members of the Diplomatic Service, were enraptured by the astounding beauty of the Tympanon, whose tones so vividly express every phase of human emotions. Sacha Votitchenko is likely to take London by storm."

COURT CIRCULAR.

Marlborough House, January 5, 1916.

Monsieur Sacha Votitchenko had the honour of playing the Tympanon before Her Majesty this afternoon; Monsieur George Daréme accompanied on the piano.

W. H. Breare, of the Harrogate Herald, September 22, 1915, speaks as follows of Sacha Votitchenko:

Of this artist's playing I may unhesitatingly say I have never heard anything more beautiful, more mystical, or comprehensive of all the perfections of vocal and instrumental technique. This man stands by himself on the giddy, lonely heights of perfect achievement. There is not a singer or player of ordinary instruments or other analyst of tone qualities who may not learn that from him which will reveal much, particularly in the study of vibrations, capable of solving problems that have long puzzled musical minds. Musical students (and we are all students so long as life shall last) whose minds, brains and whole being are absorbed in their art, know that the study of the human mind and its complex emotions are essential to real artistic success. It is the human element that stands forth most prominently in this artist's work. His methods, therefore, are well worthy of careful, analytical study.

Mr. Votitchenko appeared at Carnegie Hall New York, on March 18, 1916. His second concert will be held, on Thursday, March 30, at Punch and Judy Theatre, New York.

Immediately upon arrival in New York Mr. Votitchenko was engaged to appear at a number of private recitals at the homes of Mrs. Orme Wilson, Mrs. Cooper-Hewitt, Mrs. Willard-Straight, Misses Lewinson and many others. Among the many beautiful and costly presents received by Mr. Votitchenko are a set of diamond cuff buttons from Princess Victoria, and a diamond stick pin from Queen Alexandra.

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St. Paul Takes Particular Pleasure In Ballet Russe Orchestra

St. Paul, Minn., March 15, 1916.

The musical season in St. Paul has brought few delights comparable to that afforded by the orchestra accompanying the Serge de Diaghileff Ballet Russe. Although M. Ansermet, the conductor, was very ill during the two days' engagement of the company in St. Paul, his conducting of the difficult scores in the repertoire was noteworthy for every reason. The seventy-five men under him are musicians of superior ability, to begin with, and he is a leader whose baton spells at once sympathy and authority.

The music of "Petrouchka" was the first St. Paul has heard from the young ultramodern Stravinsky. It is scarcely, however, a typical example of his most advanced ideas. But in whatever category the composer himself chooses to put it, the fact remains that "Petrouchka" is a score of exquisite beauty and expert workmanship. In a manner hardly to be described does it tell the dramatic story of the pantomime, and the orchestration is brilliant in the extreme.

Then there was the music from Borodin's "Prince Igor," played for the series of barbaric dances called by that name; the genius of Rimsky-Korsakoff blazed through the scores of "Scheherazade" and "Soleil de Nuit," and the real Tchaikowsky spoke in the poetry of "La Princesse Enchantée."

"Cleopatre" was danced to the Arensky-Glazounow arrangement, and Debussy's "L'Après-Midi d'un Faune" was materialized in most exquisite form. And for the graceful "Carnaval" music of Schumann there was an equally graceful dance interpretation.

Frederic Fradkin, concertmaster, did excellent solo work, using the famous Strad that once belonged to Wilhelmj.

SCHUBERT CLUB ENJOYS FINE PROGRAM

An interesting Schubert Club program presented Hamlin Hunt, Minneapolis organist, as soloist. He used the fine organ in the Church of St. John the Evangelist, and gave a program combining the older classics with a number of modern works. Mr. Hunt is an organist of scholarly taste and distinction of style.

Assisting on the program was Jessica de Wolf, soprano, who sang Max Bruch's "Ave Maria" very beautifully. She was accompanied on the organ by George H. Fairclough.
FRANCES C. BOARDMAN.

American Singers Are Now Appreciated Here.

"American voices are now classed among the best in the world," says a writer in the Newark, N. J., Sunday Call. "It is an axiom among the opera impresarios that no singers, except, perhaps, the Russians, can so well resist the rigors of climate, or sudden and violent changes of climate as the Americans. We may credit this quality to the rigors of our own climate, the extremes of which have so, often proved fatal to fresh European voices. A vocal organ that can successfully resist our climatic conditions can be relied upon almost anywhere. That we have not more singers on the opera stage is due more to a lack of thorough musical education among our vocalists than anything else. We have as many beautiful voices in this country in proportion to the population as there are in any land. But they need proper training. There is a physical side to vocal study that cannot be hurried and this is the bete noir of the young American.

"The long, tedious period that must be devoted to carefully hardening the throat is maddening to our restless natures. We want to accomplish vocal feats that are physically impossible and the strain on the vocal cords is often fatal to beauty of tone. Sometimes the voice is irreparably injured by the effort. Many teachers are to blame for this. Knowing the impatient nature of their pupils and wishing to hold them, they not only permit, but encourage them to attempt arias that only a thoroughly hardened throat can render without injury. Such practices should be severely condemned and teachers who persist in them should be ostracized. Every pupil who begins the study of singing should be impressed with the seriousness of the work and should be made to feel a proper reverence and respect for the art. A thorough and special education is as essential to the singer as it is to the lawyer or the doctor. We may have hundreds of singers with voices equal to Caruso, Melba or Sembrich, but lacking the education they can never hope to accomplish anything. The skillful instructor shapes and polishes the raw material, bringing out all the beautiful qualities of tone

and rendering it pliable. He carefully grounds his pupil in all the technic of his art and guards him against mistakes. Then the making of a career rests with the singer. His master may give him all the training of an artist, but he cannot give him intelligence.

"There is plenty of room at the top for the educated singer with brains. When young Americans realize the importance of a solid, careful training we shall have a preponderance of artists on the operatic stage. There was a time when our audiences demanded foreign artists. Today it is different. It is the artist that counts and our public has had sufficient training to realize that native artists can sing and act an opera as well as any on earth."

New Jersey Prize Cantatas Published

The Festival Publishing Company, of Newark, N. J., has just issued the three prize cantatas which will be sung at the music festival which is to open the two hundred and fiftieth anniversary of the founding of Newark, and which are also to be given at the festivals in Paterson and Jersey.

The compositions are "Onowa," cantata for soprano solo, chorus and orchestra, by Franz C. Bornschein, this work taking the first prize (\$500); "The Miracle of Time," symphonic ballad for double chorus, tenor solo and orchestra, with children's chorus ad lib., by W. Franke Harling; and "America," cantata for soprano and also solo, chorus and orchestra, by Carl Busch, set to William Cullen Bryant's fine poem, beginning "Oh, Mother of a Mighty Race."

Franz C. Bornschein is a Baltimore musician. W. Franke Harling is a young Boston composer, who has taken up his residence in New York. This is the first large work with which Mr. Harling has come before the public, although other shorter choral works of his have been sung to a considerable extent. Carl Busch is too well known to need identification.

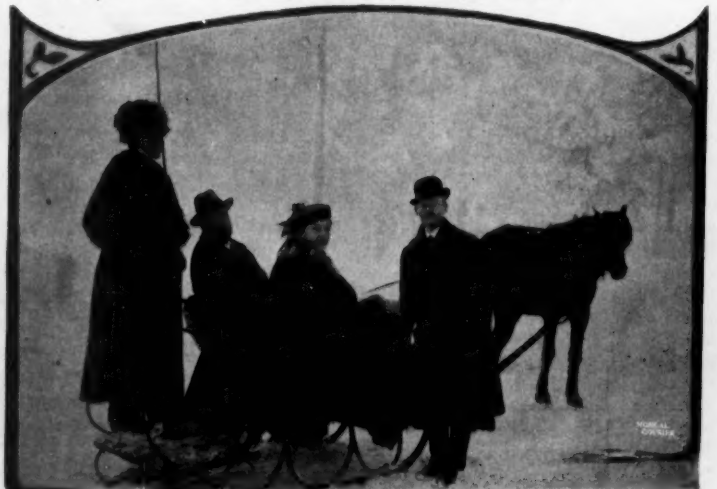
All three of the works are excellent from every standpoint. Musically in construction, they yet have melodious freshness and genuine vitality. The festival associations are certainly to be congratulated on having obtained such excellent works through their prize contest. Josef Stransky, conductor of the New York Philharmonic; Louis Koemmenich, conductor of the New York Oratorio Society, and C. Mortimer Wiske, conductor of the New Jersey Tri-City Festivals (Paterson, Newark and Jersey City), were the judges. The festivals are to take place on April 25 to 27 in Paterson, May 1 to 4 in Newark, and May 9 to 11 in Jersey City.

Carl Busch will produce his "America" in Kansas City at the beginning of next season, while Louis Koemmenich has Franz Bornschein's "Onowa" under serious consideration for use in next season's work with the New York Oratorio Society. Numerous requests for copies of these works, it is stated, have already been received from various choral organizations in different parts of the country.

Elena Gerhardt Touring Scandinavia

Elena Gerhardt, the noted singer of songs, is engaged on a concert tour of Norway and Sweden at the present time and the newspapers of those countries report her uncommon success. Originally it had been planned by Mme. Gerhardt to give only one recital in each city, but in nearly all of them three appearances had to be made before the noted singer was allowed to depart.

The accompanying snapshot was taken in one of the Christiania parks very recently and Mme. Gerhardt and her accompanist and manager are shown enjoying an outing in the bracing Scandinavian air and on the plentiful Scandinavian snow. Next season Mme. Gerhardt is to make a tour of the United States and many of her dates for that undertaking already are fixed.



ELENA GERHARDT IN NORWAY.

REAL NEGRO MELODIES

By George A. Miller

[George A. Miller, brother of Reed Miller, the tenor, has recently made talking machine records of some genuine old negro melodies which he learned by hearing them sung by the negroes thirty years or more ago on and in the vicinity of his father's plantation near Anderson, Anderson County, in the northwestern part of South Carolina. Only those who hear Mr. Miller or his records can appreciate how truly wonderful and unique a form of music these songs are.—EDITOR'S NOTE.]

For one reason or another I have been interested in the negro, and particularly in negro melody, for a good many years. About twenty-two years ago I began writing and speaking in public on this question in a more or less serious fashion when the so called negro question was being much agitated, particularly by Senator Benjamin R. Tillman. It was a subject at that time of very considerable interest to the people of the entire country, an interest that soon subsided. But as to negro melody pure and simple, it, as a subject, is of never ending interest to those who have studied it from the point of view of its elementary and original value as any natural art subject, the several songs here recorded being a few of hundreds that I remember and have often sung. They are in reality what might be called trade or occupation songs, the character of the words and music of most of them being determined by the trade or occupation of the negro who sings them. The music is so elusive in character that it would be almost impossible to reduce it to notation for insertion here. Only the talking machine can record its elusive and peculiar characteristics. I give here the words of a few of these songs of special interest—words which are as characteristic as to the music to which they are sung.

The first one used to be sung by Aunt Sarah Warren, as she stood at the hotpot stirring her wash for the "battling board." From morning to night as long as Aunt Sarah kept at her work she sang it with unflagging zeal:

Trouble gwine ter war'y me down
In der morning.
Trouble gwine ter war'y me down,
I believe it.
Trouble gwine ter war'y me down,
God knows it.
Trouble gwine ter war'y me down.
Jes so de tree fall, jes so it lie;
Jes so de sinner live, jes so he die—den
Trouble gwine ter war'y me down,
I believe it.
Trouble gwine ter war'y me down,
In der mornin'.
Trouble gwine ter war'y me down,
God knows it.
Trouble gwine ter war'y me down.

The second song is that sung by Oliver Jones, who was a plowman and had a mule named Beck. Oliver and Beck were not only co-workers, but bosom friends as well; and here is the song with which Oliver used to cheer the bumpy way along the furrows:

Charge him Bullie's, charge him;
Oh! Charge him roun' de hall,
Gwine ter bind and gag de major,
Gwine ter give de captain hell—Git up thar, Beck!

Mandy, Tilly and Louvinia were field hands, and as they went up and down the long cotton rows these are the words they used to chant in unison, keeping time with their hoes:

Somebody buried in de grave yard,
Somebody buried in de sea;
Gwine ter git up in de morning shoutin',
Gwine ter sound de jubilee.
If you git dare befo' I do,
You run an' tell de Lord, I'm er comin' on too—Oh!
Somebody dying in de mountin',
Somebody dying in de baid,
Gwine ter git up in de mornin' shoutin',
Gwine ter rise up from de daid,
If you git dare befo' I do,
You run an' tell de Lord, I'm er comin' on too.

The next was sung by George Sadler. George was a ditcher. He was a tremendously tall man with arms so long he could scratch the calf of his leg without bending. They called him the "Monk," for he looked, talked and sang like an ape. Notwithstanding his size, George was often hidden in big ditches to feet deep and, as the mud and dirt flew up from his spade, out of the depths came this peculiar refrain, the shovel accompanying its rhythmic pulse with exactness:

Goalman, Goalman, Goalman day,
An er one two—er duncum die.

On the word "Goalman" he gave a sort of bellow which sounded like the croaking of a bullfrog, magnified a hundred times.

Isham Moore was a young fellow with a very high tenor and this was Isham's favorite song:

Old Massa bought a yallow gal,
He fotch her fum de South,
Hair grow'd so tight on de Nigger's haid,
She could not shet her mouth.
Den haughen, haughen, my darlin' chile,
Haughen, haughen, I say,
Haughen haughen, my darlin' chile,
Got no whare to stay.
Old Massa built a fine house,
Sixteen stories high;
Ev'ry story in dat house
Filled wid chicken pie.
Den ha, ha, mi darlin' chile,
Ha, ha, I say,
Ha, ha, my darlin' chile,
Got no whare to stay.

Another rather sentimental young fellow by the name of Monroe Brown confined himself to a song which has only four lines:

Lay meh haid in meh donnie's arm,
An' I lay right dere till de mornin' come,
Police, Police, why done yer turn me loose,
An' let me leave dis here calaboose.

Samuel Reed was a negro from a neighboring plantation who used to come over to visit, particularly on moon-

light evenings. Sam did not sing a song, but he had something which we used to call a youldle with most peculiar music. This used to be the burden of Sam's song:

Woah de youldle, blung woah e boo bing
Ung low ho e lung boo bung.

Perhaps the words are an echo of his remote African ancestry.

Then there was a dance song called "Walking on de Green Grass":

Walkin' on de green grass,
Dusky, dusky, dark;
Walkin' on de green grass,
Dusky, dusky, dark,
So fair and pretty,
I chose you as a lily.
Oh, han' me down yer pretty lit'le han'.
An' take a walk wid me—Oh!
Dogs in de woods tree'in up squirrel.
My true love is de beauty of de worl',
Miss Dinah she love sugar and tea,
Miss Dinah she love candy
Miss Dinah she can steal all around
An' kiss dem pretty boys handy.

Then there was one pretty long chorus that the plantation negroes used to sing when a big crowd of them happened to get together any time, night or day, just as the spirit moved them. It really was wonderful to hear a hundred or more negroes chanting these words together, with strongly rhythmic melody to stir the pulses of every one:

Gwine ter ride on de evenin' train,
Oh, yes.
Gwine ter ride on de evenin' train,
Oh, Lord.
Gwine ter ride on de evenin' train, train,
Gwine ter ride on de evenin' train.

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Den er my broder, howdo you feel,
Oh, yes.
Den er my broder, howdo you feel,
Oh, Lord.
Den er my broder howdo you feel, feel
Den er my broder howdo you feel.
Oh, I feel like a mornin' star,
Yes, I do.
Oh, I feel like a mornin' star,
Praise de Lord.
Oh, I feel like a mornin' star, star,
Oh, I feel like a mornin' star.

Weepin' Mary, weep no more;
My Lord calls me, I must go.

Chorus:
Can't yer live humble, trustin' always;
Can't yer live humble, die in de lam'.

If I had ten thousand tongues,
Praise my Lord wid ev'ry one.—Chorus.

Fisherman Peter on de sea,
Drop yo net and follow me.—Chorus.

Lightnin' flash and thunder roll,
Put me in mine er my po soul.—Chorus.

An' I ain't done moanin',
I ain't done cryin',
Down by de sunrise,
Gwine ter pick on de golden harp,
Den jubler lacker, jubler lacker, huckleberry pie.
An Je bime bye.
Oh, we all er coming an je bime bye.
Oh, de Angel I am er singing an je bime bye.
Oh, we all er comin' an je bime bye,
Gwine ter siney when I g't dar.

Louis Graveure's Program

An unusual program has been prepared by Louis Graveure, the Belgian baritone, who gives his third New York recital of the season, in Aeolian Hall, Sunday afternoon, March 26. Mr. Graveure's program in full follows:

Oratorio solos—	
It Is Enough!	Mendelssohn
Is Not His Word Like a Fire!	Mendelssohn
German Lieder—	
Es muss ein wunderbares sein.	Liszt
Die drei Tigeuner.	Liszt
Röseln, Röseln.	Schumann
Schöne Wiege meiner Leiden.	Schumann
Therese.	Brahms
Wie froh und frisch!	Brahms
Hungarian folksongs (in English)—	
Play! Only Play On!	
Roses in the Garden.	
They Have Laid Him Dead upon the Black Draped Bier!	
Father Was a Thrifty Man.	
Shepherd, See Thy Horse's Foaming Mane!	
French Songs—	
Nocturne.	Chausson
Serenade.	Aubert
Aimons Nous.	Saint-Saëns
Mai.	Saint-Saëns
American songs—	
Requiem.	Sidney Homer
My Father and Mother Was Irish.	Bainbridge Crist
Yesteryear.	Bainbridge Crist
Her Rose.	Whitney Coombs
Vale.	Kennedy Russell
Heart of Hearts.	Fonteyn Manney

Two Oklahoma Cities Praise Thuel Burnham

Thuel Burnham, who has been busy filling many engagements in various cities of the Middle and Southwestern States, is meeting with splendid success everywhere. Concerning his appearance in two Oklahoma cities, the following press notices are of interest:

Thuel Burnham is a wonder. The first thing that is noticeable about him is his tremendous confidence. He knows the piano. In the "Gopak" of Moussorgsky, he showed his complete mastery of his instrument—an impeccable technic and extraordinary bravura. A veritable storm of applause followed the MacDowell polonaise, to which he generously responded.—University Oklahoman, Norman, Okla.

Thuel Burnham, the American pianist of international fame, was presented to music lovers of Oklahoma City by the Musical Art Institute Saturday night. His interpretation and wonderful personality won the admiration of his hearers from the beginning of his remarkable program and after each selection the applause increased. The manner in which he masters the technic and dramatic qualities of both the light and heavy numbers of his repertoire is one at which his entranced audience marveled.

His talent and ability as a true artist justified the emotions which were evident in his audience. An astounding evenness was shown in his Bach numbers, and those he gave with artistic brilliancy.

His interpretation of Beethoven's sonata, op. 27, No. 2, was both

intellectual and artistic, and, as in his other numbers, he was completely lost to all else save his art.

Mr. Burnham interprets his numbers with an individuality which adds greatly to his perfect technic and resonant tone. His giving of MacDowell's polonaise, although a number heard at all stages of a music student's career, was interpreted in a fashion that thrilled his audience.—Daily Oklahoman, Oklahoma City, Okla.

Marcella Craft and W. H. Cloudman

As opposed to the great majority of artists, Marcella Craft's very cautious with regard to the literature about her used for the purpose of publicity. She has since her return from abroad had some unfortunate experiences with over zealous press agents, and she now insists that nothing relating to her or her art shall find its way into print without her vigilant censorship. Exercising an unrelenting surveillance over these matters the singer passes not only upon accuracy of detail, but on the literary quality and the general style of its presentment. She abhors sensationalism and the poor taste rampant in so much of the press exploit-



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MARCELLA CRAFT WITH W. H. CLOUDMAN, OF CONCERT
DIRECTION M. H. HANSON.

ation accorded artists, and she will scrupulously guard against these, in so far as they might affect her. All material utilized in her behalf is submitted to her scrutiny before traveling any further beyond the confines of her manager's or press representative's department.

In the picture herewith reproduced Miss Craft is shown at the important task of examining advance notices. With her is William H. Cloudman, press representative and assistant to her manager, M. H. Hanson.

Max Heinrich Announces a Song Recital March 28

Max Heinrich will give a song recital on Tuesday afternoon, March 28, at the Princess Theatre, New York, on which occasion he will sing the following interesting numbers.

Die Taubenpost (The Carrier Pigeon)	Franz Schubert
Der Knabe mit dem Wunderhorn (The Youth with the Magic Horn)	Rob. Schumann
Gruppe aus dem Tartarus (Group from Tartarus)	Franz Schubert
Enoch Arden	Poem by Lord Alfred Tennyson Music by Dr. Richard Strauss

Reader, Max Heinrich.

For the group of songs Mr. Heinrich will play his own accompaniments.

People's Choral Union Concert

The People's Choral Union of New York announces that the Annual Free Concert will be given Friday evening, April 14, in the great hall at the College of the City of New York. Verdi's "Requiem" will be sung on this occasion.

Granberry School Events

On Tuesday evening, March 14, Maude Henderson, of Woodstock, New Brunswick, Canada, and Charlotte Spooner, of New York, both of them pupils at the Granberry Piano School, of which George Folsom Granberry is the director, gave a private recital at the school, Carnegie Hall, New York, before a limited number of their friends, about one hundred being present.

Miss Henderson played "Ave Maria" (Arcadelt-Liszt), two Chopin etudes, and the Grieg ballade in G minor; and Miss Spooner was heard in the Beethoven sonata in C sharp minor, two Chopin etudes and "Un Sospiro," by Liszt. In arrangements for two pianos, "La Benediction de Dieu," of Liszt, and the "Danse Macabre," of Saint-Saëns, these pianists showed themselves to be pupils who will reflect credit upon their teacher, Dr. Nicholas J. Elsenheimer. Each of these pianists will give a public recital in the near future.

As this affair happened to fall on the date of Mr. Granberry's birthday, the members of the faculty and a number of the professional students took advantage of the occasion to present him with a huge laurel wreath, bearing the colors of the school—crimson and gold. Dr. Elsenheimer made the presentation speech, and was happy in his remarks, saying that in addition to his ability as a teacher, Mr. Granberry had very positive gifts as a director, and that the wreath was presented as an expression of personal regard as well as of professional appreciation. Mr. Granberry was taken completely by surprise and warmly acknowledged the kind feelings which prompted this most pleasant expression on the part of the faculty and students. In the course of his remarks, he congratulated himself on the fact that the wreaths bear no tell-tale candles. A delightfully informal social evening followed.

Frank Mach's Violin Pupils Win Honors

Omaha, Neb., March 16, 1916.

Of the twenty students who won out at the competition for the Tuesday Morning Musical Club, Clara Schneider and Olga Eitner, pupils of Frank Mach, well known instructor, received honors to play for the concert on March 7. The Omaha Excelsior had the following to say regarding the same:

The quality of the students' work was ample evidence that Omaha has some youthful musical geniuses that are rapidly coming to the front and will be heard from in the future.

The public here derives great benefit through the development of social centers, which enables the children of the public schools and their parents to hear good music. The leading musicians of the city have produced some very artistic programs in the larger schools, which were always enthusiastically received. Frank Mach, solo violinist and instructor, presented the following pupils at different concerts: Clara Schneider, Olga Eitner, Gertrude Wieding, Joe Herman, Lester Meyers, Edwin Katskee, Charles Fish, Meredith Kenyon, and Phineas Wintroub. J.

Jomelli Praises Gilbert's "A Valentine"

Jeanne Jomelli, the dramatic soprano, writes Hallet Gilbert, the well known song writer, as follows:

March 7, 1916.

MY DEAR GILBERT: I received your charming new song, "A Valentine," and like it immensely. It has just the right swing and spirit that so many of the Gilbert songs have, and I can see very clearly why all your songs are so successful.

I will certainly use it on my next tour, together with your other charming song, "Phyllis."

Your great friend,
JEANNE JOMELLI.

Mme. Jomelli sang Gilbert's "A Valentine," which she praises in the foregoing letter, at a musical soiree, at Mrs. Henderson's Crown Point Chalet, Portland, Ore., March 12, as well as the song "Phyllis," which she mentions.

Elsa Alves Accepts Church Position

Elsa Alves, whose various New York appearances have earned for her the admiring applause of music lovers, has been engaged as soprano soloist at the Washington Heights Baptist Church, New York. Miss Alves is the daughter of Mrs. Carl Alves, the well known vocal teacher.

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INTEREST CONTINUES LIVELY IN LOUISVILLE AUDITORIUM

Building Site Soon to Be Selected—State Music Teachers' Association Considered—Young People Present an Offenbach Work—Other Tonal Notes

Louisville, Ky., March 10, 1916.

Interest in the new Louisville auditorium continues to be lively. At a meeting held yesterday Peter Lee Atherton was elected president of the board of directors, Marion Taylor was made vice-president, and F. M. Sackett, secretary. Mr. Atherton is one of the incorporators of the association and was chairman of the executive committee which directed the raising of the auditorium funds. The site for the building has not yet been selected, but no time will be lost in procuring one and beginning its erection.

FORMATION OF S. M. T. A. DISCUSSED

At the meeting of the Louisville Music Teachers' Association on March 7, the entire evening was devoted to the discussion of the formation of a State association. It was decided to have as many members as possible meet with the State Music Supervisors' Conference here in April, to perfect plans. Oscar Singert, of Boston, addressed the meeting at some length, detailing the progress he had made in this, and other States, toward the formation of State associations, and also in standardizing music in the public schools. Standardization was introduced here last year, but has not yet been adopted through the State. Mr. Singert was heard with much interest and his ideas will probably be acted upon.

SIMON'S FAREWELL RECITAL

On Tuesday night a farewell recital was given by Norman Simon in the Y. M. C. A. auditorium. Mr. Simon's selections were Bruno Huhn's "Invictus"; Charles B. Hawley's "Remember"; "O Tu Palermo," from "I Vespri Siciliani"; "Es hat nicht sollen sein," from "Der Trompeter von Sackkingen," and Wallace's song cycle, "The Freebooter." Assisting Mr. Simon were Mrs. Wm. J. Scholts, contralto, who sang Van der Stücken's "Seligkeit," and a group of songs by Hawley, Speaks and Del Riego. Katharine Dobbs read "The Lady of Shalott," with original musical setting. The accompaniments were played by Marie Estelle Fossee. Mr. Simon possesses a baritone voice of exceptionally fine quality, and he pleased the large audience greatly. He has gone to Chicago to continue his musical studies.

YOUNG PEOPLE GIVE OFFENBACH WORK

On the same evening Offenbach's "Orpheus aux Enfers" was given at Macaulay's Theatre by the Young People's Association of St. John's Evangelical Church, under the direction of Karl Schmidt. The performance was unusually smooth, going through without a hitch, which is exceptional in amateur productions.

CATHOLIC UNION CONCERT

On Monday night the Catholic Choral Union gave a concert in the ballroom of the Galt House, conducted by Anthony Molengraff. Susan Christoph was the principal soloist, singing "Ah, fors e lui," "The Meadow Lark," "La Colomba," "As You Dance," and "The Bird of the Wilderness." Her voice is a delightful light soprano, with high tones of wonderful purity. She has been touring in concert in the Western States. Louis P. Hofmann was heard in Clough-Leigher's "Song of the Sword." The choral numbers were the "Tannhäuser" march, prayer from "Cavalleria Rusticana," "Soldiers' Chorus" from "Faust," "Blue Danube" waltz, "If My Song Had Pinions," and "Wynken, Blynken, and Nod." The two latter were ladies' choruses, and the solo in the last was sung by Flossie Stegner. Miss Stegner, with Loraine Pracht, Wm. Wagner, and Louis Herm, sang "Just a-Wearyin' for You" and "A Perfect Day," by Carrie Jacobs Bond. The accompaniments were played by Mrs. Molengraff and Olive Bosse.

O'SULLIVAN LECTURES ON "THE SONATA FORM"

On Thursday night Patrick O'Sullivan gave an interesting lecture on "The Sonata Form" at the Louisville Conservatory of Music, with illustrations played by some of the advanced pupils. The pupils' recital announced for Tuesday night was postponed to allow members of the Music Teachers' Association to attend its meeting. K. W. D.

Fremstad Sings for Norwegians at Brooklyn Benefit Concert

On Sunday afternoon, March 19, Olive Fremstad appeared in concert at the Academy of Music, Brooklyn, N. Y., before a large and distinguished audience. Mme. Fremstad's lovely voice was heard to advantage in folk-songs of the Norseland, and she was obliged to add extra numbers. Her program included songs by Peterson-Berger, Sibelius, Grieg and Sjogren. The audience, which was made up in the main of Norwegians (the affair was

for the benefit of the Norwegian Hospital Fund), was charmed with her interpretations.

On the same program Lieutenant Percy Richards, the basso, sang Norwegian and Swedish songs, Schumann's "Two Grenadiers," and the Giordani aria, "Caro Mio Ben." Although he pleased in all his numbers, it was the Schumann number, which he sang in German, that proved most effective.

Ellmer Zoller was at the piano for Mme. Fremstad, and Lawrence J. Munson performed a similar service for Mr. Richards.

Marguerite Hussar Under Reich Management

On April 16, Marguerite Hussar, mezzo-soprano, will introduce herself to the New York public in a recital to be given at the Princess Theatre. Miss Hussar is well known in the Western States as a concert singer of unusual ability. Recently, Miss Hussar scored a decided success at



MARGUERITE HUSSAR.
Mezzo-soprano.

Huntington, W. Va., where she sang at the Auditorium, which has a seating capacity of 5,000. During the presentation on the screen of the "Carmen" film, Miss Hussar sang the role of the Spanish cigarette girl in a manner which delighted her audience and won for her the praise of local press and public.

Miss Hussar is under the management of Emil Reich, the ambitious and energetic New York manager.

HOUSTON'S ACTIVE GIRLS' CLUB

Bloomfield Zeisler Gives Recital Under Its Auspices—Musical Courier Visitors Welcomed

Houston, Tex., March 15, 1916.

Fannie Bloomfield Zeisler was presented by the Girls' Musical Club in a piano recital at the Majestic Theatre on the afternoon of March 1, and to a capacity house as well as a very distinguished audience.

This eminent artist was never heard to better advantage here, in the opinion of this writer. Some of her best numbers were: "Liebestraum," by Liszt; "Hungarian Rhapsody," No. 15, Liszt; "Le Retour," op. 134, Chaminade; "Caprice," D major, Prentner; "March Militaire" (by request), Schubert-Tausig; "Capriccio," Scarlatti.

The Girls' Musical Club showed excellent judgment in this selection, and we hope it will keep up the good work.

PROMISING HIGH SCHOOL SINGERS

The High School Glee Clubs combined recently to give a fine benefit concert for the Boyland Orphans' Home, under the able direction of Effie Harman. An interesting program was enjoyed by a good sized audience at the city auditorium.

John Calhoun, a promising singer of sixteen, sang "Somewhere a Voice Is Calling" in beautiful style and with excellence of tone quality. His work is looked upon by Miss Harman as quite unusual for one so young.

The Girls' Quartet, composed of Ethel Garrison, Sue Campbell, Frances Cohea and Theba von Hofe, was a big hit also. The senior High School boys were strong favorites, likewise the High School Orchestra.

MUSICAL COURIER VISITORS

Leonard Lieblich, editor-in-chief, and Rene Devries, general representative of the MUSICAL COURIER, were royally

received by the musical people of Houston. Informal receptions were held at the Rice Hotel for two days for those desiring to meet the distinguished visitors. Every one expressed a delight in knowing these gentlemen and the hope of renewing acquaintance in New York or Chicago. Both men, full of energy and enthusiasm, won many new friends for themselves and the MUSICAL COURIER.

EMMET LENNON.

Wilfred Glenn Engaged for Next Worcester Festival

Wilfred Glenn has been engaged to appear as soloist at the annual music festival, given at Worcester, Mass., each fall. Mr. Glenn, who possesses a bass voice of unusual range and power, has many admirers in New England, and the Festival Association is to be congratulated upon its selection. Among the spring engagements booked for this artist may be mentioned an appearance with the Handel and Haydn Society of Boston, on February 27; on March 1, a recital at Beacon, N. Y.; March 6, a recital at Portchester, N. Y.; April 3, 4 and 5, he will be touring Ohio, and other engagements for April and May include appearances: April 6, at Fort Wayne, Ind.; April 7, at Kane, Pa.; April 13, at Newburgh, N. Y.; April 14, at City College, New York City, where he will be heard in Verdi's "Requiem"; April 25, at Mount Vernon, N. Y., where he will be soloist in the production of "Samson"; April 27, at Newark, N. J.; April 30, with the People's Choral of Boston, in a performance of Verdi's "Requiem"; May 6, in "Martha," at Schenectady, N. Y.; May 19, a recital at New Haven, Conn.

Jacques Kasner Plays at Sing Sing

On March 14 an interesting concert was given before the inmates of Sing Sing prison by Clarisse Coudert, soprano; Jacques Kasner, violinist, and Richard Epstein, pianist. Mme. Coudert sang "Auf dem Meer" (Robert Franz), "Gruss" (Grieg), "Die Thräne" (Rubinstein), "Zueignung" (Strauss), "Les Berceaux" (Fauré), "Serenade" (Tchaikowsky), "La Pluie" (George), an aria from "Mignon" (Thomas), "At Parting" (Rogers) and Tosti's "Good-bye."

Accompanied by Diana Kasner at the piano, Mr. Kasner played the romanza of Wieniawski, the three familiar Kreisler numbers, "Tambourin Chinois," "Liebeslied" and "Liebesfreud," the prize song from Wagner's "Meistersinger" and the Dvorák "Humoresque."

All the inmates attended the concert, receiving the artists enthusiastically, and applauding so vigorously that they graciously responded with encores.

Ernest Hutcheson, Soloist with the Baltimore Symphony Orchestra

Ernest Hutcheson continues to play to capacity houses wherever he is heard. At this early date the concert of the Baltimore Symphony Orchestra for April 14 is sold out. This is perhaps largely due to the desire of music lovers of that city to hear Mr. Hutcheson, who will be the soloist. Indeed, within two hours after the opening of the box office the entire house was sold out. The orchestra is to be congratulated upon having secured this well known musician.

Metropolitan Opera Ballet School Students to Give Annual Performance

The annual students' performance of the Metropolitan Opera Ballet School will be held on the large stage of the Opera House on Monday, March 27, at 2:30 p. m. About ninety pupils will take part in the entertainment. A few years ago the ballet of the Metropolitan Opera was composed of foreigners, but the school has progressed to the point where the ballet now consists entirely of its pupils.

Pauline Verhoeven is mistress of the Metropolitan Opera Ballet School.

Sybil Vane to Sing at Hippodrome Concert

Daniel Mayer, personal representative of the young Welsh prima donna, Sybil Vane, has made arrangements for her appearance at the Hippodrome, New York, Sunday evening, March 26.

Miss Vane will announce shortly the date of her second recital.


Hot Springs to Hear Marcella Craft

Marcella Craft has just been engaged for a recital in the ballroom of the Homestead Hotel at Hot Springs, Va., for the evening of April 1. Miss Craft will have the assistance of her regular accompanist, Harold Osborn Smith.

Ornstein Dates

Leo Ornstein has just been booked for a recital in Grand Rapids on March 23, one in Chicago on March 25 and another in Ottawa, Canada, on March 28.

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THE MUSICAL COURIER EXTRA

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Maud Allan, the dancer, who was seriously ill at the German Hospital following an operation for appendicitis on March 6, is recovered sufficiently to be removed to her apartment.

Maria Barrientos, coloratura soprano, and Giovanni Martinelli, the tenor, are two members of the Metropolitan Company who will sing the coming summer at the Teatro Colon in Buenos Aires.

Attention of composers is called to the announcement in another column of the Fourth Annual Prize Competition instituted by the Sinfonia Fraternity of Music in America for the advancement of music in America.

A cable received on March 15 from Eugen Ysaye by his manager, R. E. Johnston, reads as follows: "Crossing dangerous. Suspend engagements." So the Belgian violinist, who was coming over principally to make talking machine records and incidentally to play ten or a dozen concerts, will not be with us this spring.

On January 15, the Opéra Comique, in Paris, produced "Le Juif Polonais" ("The Polish Jew"), an opera by Camille Erlanger, which was first produced fifteen years ago and had never been revived in the interval. On January 20, a scene lyrique called "Le Tambour" ("The Drum"), poem by Saint Georges de Bouheliér, with music by Alfred Bruneau, had its première at the same house.

For this week's Thursday and Friday pair of concerts by the Philharmonic Society of New York, Conductor Josef Stransky has selected an all-Wagner program which includes excerpts from numerous operas and music dramas by the Bayreuth master. Next Sunday afternoon, the last of this year's Sunday series, has been reserved for the Philharmonic annual request program. After its publication in the Philharmonic booklet several weeks ago, the society was overwhelmed with demands for another Beethoven-Wagner-Liszt program, including the fifth symphony and Liszt's "Tasso," so it was decided to devote the final concert of the season to these composers.

On another page will be found an article called "The Break in the Voice," by Frank Fruttchey, of Detroit, Mich. On the occasion of a recent visit to that city the editor-in-chief of the MUSICAL COURIER met Mr. Fruttchey and was struck with some of the very advanced, original and iconoclastic musical ideas and opinions expressed by that gentleman. He was invited to put some of them into a series of articles for the MUSICAL COURIER, and the present instalment represents the first of the contributions. It is deeply thoughtful and philosophically thorough in expression and will repay close consideration and attention on the part of the reader.

Arrangements are being completed in Pittsburgh for a series of eight pairs of concerts by the Philadelphia Orchestra to be given at Carnegie Hall in that city during the season of 1916-17. While all the details are not finally arranged as yet, it is highly probable that the series will be given as announced. The guarantee of upwards of \$15,000 is being subscribed to under the direction of Samuel Harden Church, president of the Pittsburgh Carnegie Institute. The programs and soloists for the Pittsburgh series will be the same as for the Philadelphia concerts. It is probable that the committee managing the Pittsburgh series will be known as

the Pittsburgh-Philadelphia Orchestra Association and will be affiliated with the directors of the Philadelphia Orchestra Association.

AMATEUR OR PROFESSIONAL?

What is an amateur? In the sporting world the difference between amateurs and professionals is very strictly defined. In the musical world the word amateur has come to be associated with a poor performer. We say that a pianist plays like an amateur, or that a singer is amateurish, and we mean that the pianist and the singer are inferior in artistic merit.

Emerson says in one of his essays that the poorest professional company is better than the best amateur company—a remark which tends to make the reader associate bad with amateur and good with professional. But, in truth, the two words have not the slightest relation to the meaning thus thrust upon them. Niecks' "Dictionary of Musical Terms" defines an amateur as "a lover of music who does not pursue the art professionally," which is only another way of saying that an amateur is not a professional. Etymology does not help us very much. Skeat's "Etymological Dictionary of the English Language" gives: "Latin, amator, a lover, whence the French, amateur, now used in English."

If we judge the word only by its etymology we must infer that an amateur musician is one who loves the art of music, and, consequently, a professional one who does not love music, which, of course, is nonsense. In fact, as soon as we begin to define clearly the meaning of the word amateur as used by musicians, we are forced to accept the same meaning understood in the world of sport. An amateur, properly so called, is one who does not receive money for his musical services. A professional musician, properly so called, is one who receives money for his services.

A business man who plays a church organ on Sunday, and who is paid for his services as an organist, cannot properly be classed as an amateur. His playing may be, and probably will be, very amateurish, as the common expression goes, but there is no alternative between an amateur and a professional. He may make \$10,000 a year as a banker, and only \$100 or even \$10 as an organist. He is, nevertheless, a professional in the correct sense of the word and is subject to the criticism of the press as much as if he was a Dr. William C. Carl or a Clarence Eddy. There is no such thing as a semi-amateur, or half professional in the correct sense of the words. We know, however, that Emerson's remark, quoted above, cannot justly be applied to all performers.

Many good amateurs are better than many bad professional players. The difference, however, is between the goodness and the badness, for the correct use of amateur is to define a person who works for the love of the art and not for money. The word really has nothing to do with good or bad art. An amateur is like an egg, wholly fresh or wholly stale. He cannot be good in spots, partly fresh, like the famous egg described by the apologetic young curate.

On the other hand, any rich man who spends a fortune on music lessons, another fortune in advertising himself, hires an expensive hall to play in, and then fills it with complimentary tickets must be classed as a professional musician if he prints an admission price on his tickets. He certainly is not receiving pay for his work in the commercial sense of the word pay. But if he uses the usual forms of professional procedure and chooses to spend his own money to exploit himself, he does not thereby put himself out of the professional class. He is as subject to criticism as are any of the great professionals who live on the patronage of the public.

VARIATIONS

On Southern Musical Themes

By the Editor-in-Chief

Down by the Bayous

New Orleans, March 14, 1916.

New Orleans was founded in 1718 by Jean Baptiste Lemoyne de Bienville, a French Canadian, governor of the French colony which—but there we go, doing the very thing we had decided not to do, telling the history of New Orleans, a city named after His Highness the Prince Regent of France, Louis Philippe, Duke d'Orléans, one of the greatest rogues and scoundrels that ever lived, and also by his example the inspirer of the gambling, dueling and vicious idleness in which the New Orleans population of those days, soldiers, trappers, miners, galley slaves, redemptioners bound for three years' service, African slave women, Choctaw squaws, and transported and unreformed female inmates of the Parisian houses of correction, were—we are at it again, in spite of our stern resolve not to indulge in the romantic reflections which a stay in this city conjures up, because of its many changes in ownership and nationality, its streets named during the various French and Spanish occupations, Toulouse, Orleans, Du Maine, Conti, Dauphine, Chartres, Unzaga, Galvez, Miro, Salcedo, Casa Calva, the old Faubourgs and Quartiers, the dreamy and indolent bayous surrounding and traversing the town, their banks caressed by sweeping cypresses—confound it, will this cobwebbed and mildewed ruminating and rehashing not cease, when our purpose is to write about New Orleans music and musicians and leave to abler and more eloquent historians mention of the war between the Jesuits and Capuchins, the history of the Creoles, of the gay old Orleans Theatre, with its famous (or shall one say notorious?) quadroom balls, and tales of the old families, many of whose descendants even now live in the French quarter, in the funny old tiled houses with their wrought iron and initialed lattice work balconies, the mysterious jealousies, and round, peaked, and barred little holes and tiny glass insertions that pass for windows and their panes, through which one glimpses here and there circumscribed vistas of archaic courtyards, fringed by stuccoed balustrades and galleries, overlooking old fashioned gardens brightened with urns and basins, statues half hid in roses and vines, and . . . the only way to stop this ardent but amateur guide booking is to end this paragraph and start a new one about something else. Here goes.

Harry Brunswick Loëb, the MUSICAL COURIER representative in New Orleans, received us with the typical and cuisinic hospitality characteristic of the city by having us breakfast at Begué's within an hour after our arrival, and at that unconventional hostelry we made first acquaintance with the toothsome crawfish of the locality and capitulated to him unconditionally, as we did also to the charming New Orleans hostesses who graced the occasion, Mlle. Milton-Berger, cousin of the Princesse de Monaco; Mme. Schertz, and Mrs. Abraham Goldberg, sister of Mr. Loëb and wife of the brilliant corporation lawyer. Mr. Loëb, a mimic, a poet, wit, and music critic of the New Orleans Item, also is a successful concert impresario and has been instrumental in bringing here some of the best known artists and traveling musical organizations. He has not made a large fortune from these ventures, but that is not his object, for Mr. Loëb, a young man of wide culture and true musical enthusiasm, be-

lieves that his city should hear the best in music, and he is willing to devote his time and talents toward the accomplishment of his ideal ambition. However, he possesses unusual balance and executive ability for one so gifted with the poetical instinct and his concert management is practical, efficient, and by no means a losing enterprise. Other distinguishing features that we noticed in the make-up of the complete Harry Brunswick Loëb were his pride in his warm friendships with most of the well known contemporary artists, his great love for the romantic quaintnesses of old New Orleans, and his uncommonly liquid and dictionally faultless pronunciation of the French tongue. He and the party from Begué's took us through the picturesque sections of town, lined with narrow, crooked streets, glorying defiantly in their age and their unchanged aspect; we walked over the hilly pavements squared off in huge Belgian blocks of stone brought from Europe ages ago; we peered into the celebrated Haunted House on Chartres street; we visited, through the courtesy of our friends and the amiability of Mlle. Angele Puig, her ancestral home, in which her Creole family has been living for many generations without so much as changing the position of even one of the time stained portraits, spindle legged chairs and tables, curiously carved cabinets and cases, and other priceless antiques which excited within us the desire to do burglary; we tinkled the keys of the old piano of the Puigs, the first Erard brought to New Orleans from France; we wondered at the venerable Cathedral; we loved the old squares with their dusty traditions and ghostly history of tragedies; we revered the sleepy little house in which Paul Morphy, the incomparable chess genius, breathed his last; we spent a fascinating hour in the State Museum, where we gazed at the bronze cast of the original death mask of Napoleon I, which Antomacchi brought to New Orleans after the death of the Emperor, and where we did devotion also before the glass case containing relics of Louis Moreau Gottschalk, including a program of a "grand concert" given by him and "the Wonderful Juvenile Prima Donna, Signorina Adelina Patti," and a silver wreath presented to the pianist "by Chickering Hall and Schirmers"; we listened with breathless intensity to the stories of early Voodoo doings, as related by Mme. Schertz; we paced over the spot where the deed of purchase was delivered which took Louisiana from France and made it part of the United States; we pictured to ourself the inhabitants of the primitive days of 1800 or thereabouts, the promenades with the belles of the period, their natural charms heightened by their dresses of richly embroidered muslins, relieved by soft and brilliant transparent taffetas, by superb laces, interlined with gold thread, their rich and massive earrings, collars, bracelets, rings, their . . . it is time for a new paragraph and one devoted to music.

Eugen Ysaye's father conducted opera here in 1859.

We shall not be led into any digression on the subject of the French Opera in New Orleans, for Mr. Loëb handled the theme fully and beautifully not long ago in the MUSICAL COURIER in an admirable essay which has been widely quoted from the columns of this paper. We saw the site where for-

merly stood the gambling house of John Davis, Sr., which earned the funds wherewith that gentleman, the first American impresario of permanent grand opera, founded the company which gave the city such delectable gems as "La Dame Blanche," "Le Cheval de Bronze," "Le Postillion de Lonjumeau," etc.

Henry Wehrmann, organist and violinist, has the original manuscript of Vieuxtemps' "Danse Negre," composed during that artist's short residence in New Orleans. Mr. Wehrmann showed us a Joseffy program dated December 10, 1881, on which occasion the late piano master played "the andante and scherzo of Saint-Saëns' piano concerto, No. 2, accompanied orchestrally on a second piano by Ferdinand Dulcken; barcarolle, by Schubert; etude, by Chopin; 'Bird as Prophet,' by Schumann; 'Spinning Song,' by Mendelssohn; 'Valse Caprice,' by Strauss-Tausig; 'Forever and Forever,' by Tosti; 'Polka Cantabile,' by Arditi; and 'Sonata Appassionata,' by Beethoven." Truly a program of the early American pianistic days. Mr. Wehrmann had bills, too, of the old Theatre d'Orleans (which burned down in 1827), giving the casts for Boildieu's "Zoraine and Zulnar," Fétis' "La Vieille," etc.

There are about 300 musicians in the musical union, but only thirty have what one of their number alluded to as "a steady, regular job." He says that most of his colleagues are dependent on intermittent work at the cafés, dances, theatres, etc.

For many years French grand opera was at once the musical glory and the musical curse of New Orleans. It made the people of the city familiar with the Gallic stage works and it established some useful singing traditions, but left the population woefully ignorant of the great choral, symphonic, and chamber music works, the piano literature, the Lied repertoire, and the German and Italian schools of opera. "Our very old negro cook," a New Orleans lady told us proudly, "sings correctly, even to this day, the arias from some of the French operas given here during her youth."

In the earlier days no piano music was listened to which did not deal with transcribed airs from the popular grand operas.

"I have three positions in order to make one living," a musician said to us; and another explained that he finds it necessary to teach piano, voice, violin, guitar, mandolin, organ and ukulele.

An enduring symphony orchestra has not been possible in New Orleans heretofore, as there was not enough work available to keep on hand a sufficient number of properly equipped symphony players. However, now that there is no French grand opera, the movement for a good, permanent symphony orchestra should be started with firmness and pressed until it is realized successfully. Already, the abandonment of the French Opera has resulted in bringing to New Orleans within the past few years more good concerts than it had been hearing for decades past.

Most of the music teachers in New Orleans bow to the very ancient custom of giving their lessons à

domicile, going about from house to house and having no studios of their own. This is one of the few remaining cities of the musical world where such a practice obtains. It has the savor of the days of auld lang syne and is very poetical, but the modern spirit would indicate that New Orleans is important enough musically to possess a representative studio building in which to house its best teachers. Such a move would make a material difference in the price they receive for their lessons. At present it is much below the par value of good instruction in other sections of the United States.

Mme. Samuel, a noted piano instructor in the years gone by, used to exclaim vehemently: "I wish the Opera would be hit by a cyclone and demolished forever, so that we could gain the ear of the population for Beethoven, Chopin, Schumann, Schubert, Bach."

The extreme heat of the warm weather period in New Orleans makes the teaching season very short, about six months all told. Another climatic musical freak is the early change which comes into boys' voices. On that account there are no boy choirs in the churches.

A sign which made us smile was observed in the window of a French market. It read: "American Fish."

Mme. Foeder, for three seasons one of the stars at the French Opera, has been living here quietly of recent years, giving vocal lessons. At one time Mme. Foeder was a famous Salomé (in "Hérodiade"), Selika, Aida, Valentine, Rachel and La Navarraise, a part she created in America.

Another singer of the defunct days in New Orleans was Mme. Fides Devries, grandmother of Rene Devries. She achieved her greatest fame at the Paris Grand Opera, where she was one of the leading artists of her time, and later appeared for several seasons in the city on the Mississippi. The period was 1849 and immediately thereafter.

The old levees, with their wealth of . . . halt! On to an entirely different line of thought, before sentimental waves wash over the levees and obliterate the basically utilitarian purposes of these instructive travel notes.

Modern New Orleans

It must not be supposed that we take a pessimistic view of musical New Orleans merely because we have harped so much on its past glories and pointed out its tonal defects. The picture we reflected was painted for us by the musicians of New Orleans, but they told us also of the many things now being done to improve conditions and to bring the musical standards and methods up to the level maintained elsewhere.

At first hand we made acquaintance with the Music Teachers' Association, Walter Goldstein, president; the Saturday Music Circle, Mrs. O. Joachim, president, and the Philharmonic Society, Corinne Mayer, president. These organizations were kind enough to unite in inviting us to deliver "Beethoven and Other Plagiarists" at the Hotel Grunewald, and we had the privilege of meeting there a very representative and responsive audience. Another talk, on "Journalism and Music," was requested by the Press Club and delivered there, under the chaperonage of J. Harris Duncan, chairman of the occasion, and Secretary Emile V. Stier. Editors and business representatives of the Times-Picayune, Item and States were present, and we had the effrontery and bad taste to tell the assem-

bled pressmen and lay listeners that the tonal fraternity all over the country is interested in seeing in the daily newspapers less about murder and more about music. More was said along the same lines, and after the talk Chairman Duncan explained that "the reason music does not get more representation in the daily press is because musicians are too shy and retiring. They do not ask for more space in our papers. When we neglect the business, municipal and political interests, our phone is kept hot with requests for an explanation. The musicians never come to our office. They are not in touch with us. They ask for nothing. We are willing to give them recognition, and we do not even ask for advertising in return. Let them come to us and make their legitimate demands." Now, let us see how the New Orleans musicians will respond to Mr. Duncan's invitation.

The Philharmonic Society is the pulse, the throb, the life of modern musical New Orleans. It is an association of musicians and musical laymen and laywomen, which imports musical attractions from outside the city, organizes free organ recitals once a month during the winter, Sunday afternoons, at various churches, arranges free concerts for charitable and educational institutions (given by members of the city), and is busy establishing a music center where children of limited means may procure a musical education at a minimum cost. Such a Philharmonic—in the literal meaning, lovers of music—is an admirable organization and one of which New Orleans has every reason to be proud. Miss Corinne Mayer, the founder and president of the association, herself is a musician, having studied piano with Hutcheson and Bauer. She told us that she remembers the time when, "in order to make our esteemed fellow townsmen listen to Bach, it was necessary very nearly to hold their noses and pour Bach down their throats." Added Miss Mayer: "I am happy to say that things are vastly better now even while they are not perfect, or even approximately so." The subscription price for the Philharmonic course of concerts used to be \$5. It was reduced to \$3, and now there are over 1,830 persons who purchase the season tickets.

We attended the crowded recital of Percy Grainger, which the Philharmonic Society sponsored. The pianist brought down the house, especially with his subtle and ingratiating performance of Ravel's "Ondine," and of his own folksong transcriptions. The Grainger program was a most unusual one, as it included no Beethoven, Chopin, Schumann, Schubert, Brahms, or Liszt numbers. We spent a social hour with Mr. Grainger after his concert and enjoyed his enthusiastic comments on America, and American ways and means. Mr. Grainger left the little party early, as he had to work all night at the hotel in order to complete the orchestral parts for one of his works about to be produced in Brooklyn.

Mrs. Schertz' lovely home (once the old Spanish customs house) lies on the shore of a bayou, which on the occasion of our attendance at her dinner and informal musicale was bathed in soft moonlight that gave a deeper meaning to the fringing willows and cypresses, whose mournful branches overhanging the silent water of the—well, at any rate, Mrs. Schertz played the harp with unusual taste and virtuosity, allowed us to peep longingly at her delightful collection of old furniture and other period paraphernalia, and added to our gastronomic debt to New Orleans by tempting her Eastern (Northern) visitors with an insidiously seductive dish of mysterious mixture, known locally and reverentially as jambalaya.

Theatrically speaking, New Orleans is ultra modern. On the "Amusement Bulletin Board" at the

Hotel Grunewald, the posted current attractions of the week were:

Tulane—"The Birth of a Nation."
Crescent—Paramount Pictures.
Greenwall—Moving pictures.
Dauphine—Burlesque.
Orpheum—Vaudeville.

More modernity was encountered at the old Opera. On the ground floor of the edifice a sign said: "Opera Saloon."

While the big Mississippi River steamboats with their huge visible wheels arouse memories of Mark Twain stories, the transformation of our train (coming from Galveston) across the wide stream, by loading the ten cars and two engines on a mammoth float hauled and pushed by two tugs, represents a feat of railroad engineering which would have suggested to the levee loafers of the dim past an Arabian Nights dream come true.

Mrs. O. Joachim, president of the Saturday Music Circle, was one of our many welcome visitors, and told us much about the organization, which was the first to give chamber music in New Orleans. One recital per month is held at the present time.

Mary Scott, pupil of the late Mme. Samuel, is one of the busiest piano teachers in town, her activity stretching from 7:30 a. m. to 7:30 p. m. When she telephoned to us at 8:50 a. m. she had just finished giving two lessons of forty minutes each. Miss Scott is a bitter opponent of what she terms charlatanism in musical journalism, and explained: "I refer particularly to the so called 'propaganda' which is being shouted from the housetops by a certain aged music editor and which purports to bring 'musical freedom' to Americans. What nonsense. What parochialism. What sublime ignorance and arrogance. To attempt to elevate the American music at the expense of the European masterpieces and to try to exalt the American musician by abusing his European confreres, is an undertaking so inane and is such an effrontery to one's intelligence that I hardly can find words with which to express my condemnation. I am ashamed that such a thing could happen in our land and could find a hearing even from the fifty cent music teachers who are the principal supporters of the movement. It has reacted upon itself, however, and in this city we have nothing but contempt for any musical creed which seeks to prosper by making misuse of patriotism and pushing musicians backward instead of leading them forward." Miss Scott is a musical progressive. She has read the MUSICAL COURIER for twenty-eight years. One of her teaching innovations is to have her students play ensemble music with the pupils of a violin teacher who cooperates in the plan, and to have them give up one lesson each month to sight reading and the playing of orchestral works arranged for piano.

Mme. Wehrmann-Schaffner, pupil of Mme. Samuel, and also of Pugno, Moszkowski and Lucien Wormser, is an accompanist and soloist. She has played for Thibaud, Helen Ware, Mme. Osborne and other noted artists, and will give a recital here in May. Mme. Wehrmann-Schaffner was settled in Europe until recently, and when the war robbed her of her husband through death, she returned to this country and resumed her musical work here. Mrs. Louise E. Twoomey is a piano and vocal teacher. Mary E. Abbott also does dual musical duty, inasmuch as she plays piano and organ—the latter for thirty years, in one church. "I love music intensely," she said to us, "and believe I do much

to propagate it in a home way. I believe that good morals are no more essential in a home than is good music." Evidently the homes of New Orleans agree with Miss Abbott, for she gets up at five o'clock every morning in order to get her day's musical work done. Florence Huberwald is a singer and vocal teacher. She does not like to read music papers published in New York, because it is her old home, and it makes her lonesome to see the names of her friends there. "Occasionally I buy the MUSICAL COURIER," volunteered Miss Huberwald, "to see how well those persons are doing who advertise in your paper. I used to be an advertiser in the MUSICAL COURIER when I desired national publicity. At that time my advertisement was secured by Fitzhugh W. Haensel, then in the advertising department of that paper, and now the senior partner of Haensel & Jones, the concert managers. Another reason I buy the MUSICAL COURIER is to see the programs given by the artists and to keep track of the new music. I have a most gifted pupil, Adele Corney, a very fine dramatic soprano. However, there are so few public chances here for a young local artist, that Miss Corney has to sing at the restaurant in the Hotel Grunewald." Isabella Pilcher is a piano and vocal pedagogue, and also plays organ and directs the choir of thirty-six voices at Grace Episcopal Church, where she has been for twenty-five years. Mary V. Molony is a pianist and accompanist, and teaches a large class. She has played the D minor concerto by MacDowell four times this season (with second piano), and has assisted at concerts of Reed Miller, Julian Walker, Florence Hinkle, Reinald Werrenrath, Boris Hambourg, and Caroline Mihr-Hardy. Blanche McCord, pupil of Mme. Samuel, has a private piano class. She is one of the few pianists here who does not play organ professionally. Aside from her lessons, she spends a great deal of time in active and practical work for the Music Teachers' Association and the Philharmonic Society. She is a firm believer, too, in standardization, and in the future of New Orleans, now that the city has attracted so many railroad lines and the phenomenal development of the Texas cities has made traffic through New Orleans so heavy. Mark Kaiser, a pupil of Dancla and Duvernoy, was a member of the old Baltimore String Quartet, played with Emma Thursby, toured with Carreño and Tietjens, was the first one here to manage the local concerts of outside artists (Carreño, Ysaye, etc.), and now has a flourishing class of violin pupils. "I was one of the first subscribers to the MUSICAL COURIER, about forty years ago," said Mr. Kaiser, "and the longer I keep the paper, the better I like it." Dora Beackley studied piano with Stockhausen (a brother of the famous vocal pedagogue). Her pupil, Florence Hiteshew, is a pianist and violinist, and has had a thorough training also in harmony and the history of music. Mrs. Dupuy L. Harrison, a charming lady of old French breeding and distinction, laureate and gold medal poetess of Louisiana, as well as vice-president of the Cercle Lyrique, is a vocal and piano instructor of note. She is a believer in the sound musical training of children and deems sol-fège to be an indispensable part of their tonal education. The paper which Mme. Harrison read not long ago at the Cercle Lyrique was entitled "Massenet," and it created wide favorable comment. At the next conference of the Cercle, the subjects will be Saint-Saëns and Franck. The Harrison pupils give a monthly recital of only the best music. Mrs. F. W. Bott was a voice pupil of Stockhausen, Henschel, and Bouhy, and formerly did much concert work, but now devotes herself exclusively to teaching and to directing the chorus of thirty women in the Saturday Circle. She is another New Orleans musician who does not believe that French opera laid any healthy musical foundation in that city. Mrs. Bott not long ago overheard a man say

at a piano recital: "This is an awful bore. I wish they'd vary it with some music."

An acquaintance highly prized was that formed with Leon Ryder Maxwell, A. M., director of the School of Music and professor of voice and composition at the H. Sophie Newcomb Memorial College. The specific institution presided over by Mr. Maxwell is called the Newcomb School of Music, and it takes the place of conservatories and private schools in New Orleans. For six years the present director had to do uphill, not to say pioneer, tonal work at Newcomb, until finally he succeeded in inducing the other members of the collegiate faculty to put music on the same basis as the other major studies in the way of credit and elective privileges. The fact that this was done shows the seriousness and thoroughness of the work accomplished by the musical section of Newcomb. At the present time Mr. Maxwell's faculty consists of twelve, among them Giuseppe Ferrata, Walter Goldstein, Otto Finck, and others. The school was established in 1909, and therefore what it has accomplished is rendered the more remarkable through the fact of the extreme youth of the enterprise as music schools go. Mr. Maxwell, a fully equipped musician, set high demands upon his students from the start, and therefore the quality of the product from his own classes and those associated with him necessarily was of unusual degree. Strict grading and systematization were installed, and it was understood that at Newcomb the study of music meant earnestness and no trifling. His good will toward his New Orleans fellow professionals was manifested conclusively by Mr. Maxwell when he had the temerity to engage local artists for his college concert course and to insist that they be paid for their services. In every other way, too, he exhibited his concern for the dignity of the art. The prospectus of Newcomb's music department is one of the few conservatory catalogues dealing only with the business announcements relating to courses, credits, prices, etc. There are in it no pictures of the faculty and no biographies of them. Theoretical, practical and historical courses are given in the Maxwell branch at Newcomb and degrees are conferred there. After looking over the musical curriculum as outlined in the prospectus one feels that when it has been gone through with fully by the student he is entitled honorably to a degree and may well be proud of it. Mr. Maxwell was discovered by us to be a musician with a wide horizon, true talent and boundless ambition as an educator. His institution will spread its fame far beyond the confines of New Orleans.

Wallace Morgan, the New York illustrator, was here for several days. He and Julian Street, the author, went into the interior and sought some Louisiana atmosphere and incidental duck shooting along the smaller streams and larger bayous. "It was delightful," said Mr. Morgan, "albeit a trifle swampy. We got dozens of ducks." "What are those thousand and one red polka dots on your face?" we queried. "Oh," answered the artist carelessly, "they're mosquito bites. We had netting over us at night, of course, but I imagine that mine must have had a hole in it somewhere. We're going to hunt some more ducks tomorrow. Come along?" We declined with warm thanks and expressed our intention to hunt musical news instead.

A violinist we met practises by putting on his mechanical music machine the records of prominent fiddlers and playing their selections with them in unison. "In that way I learn the proper tempi, phrasing, dynamics and interpretation literally," added the inventor of the new method; "and as I play the piano also, I put on the records of the

singers and do their accompaniments myself on my piano."

Mrs. H. O. Bisset, president of the Cercle Lyrique, is a very accomplished singer of songs.

At the very exclusive Causerie de Lundi, which resembles nothing so much as an intimate French salon of the traditional kind, we encountered a most interesting gathering. The Causerie takes place biweekly at the artistically appointed home of Mme. Leblanc. Only French is spoken. At the function to which we had the privilege of being invited M. Marinoni discoursed, and Evelyn Meyer and Mrs. Tom Naughton sang. One of those present was M. Gabriel Ferrand, the French Consul General.

Another courtesy which we appreciated highly was a harbor inspection trip arranged by Dock Commissioner Ernest Loëb, brother of Harry B. We sailed on the official tug Samson and had the inestimable advantage of Mr. Loëb's explanations in helping us to understand the levee, dock and shipping systems of the Port of New Orleans. While on our way up the river, we sighted the Mexican Navy, consisting of a very tired and dilapidated looking cruiser. The new cotton warehouses and railroad terminal, erected at a cost of millions of dollars, represent the faith, zeal and executive ability of one man, and that man was Ernest Loëb. He did not tell us this, but other leading New Orleans citizens did, and they were borne out by a bronze tablet bearing Mr. Loëb's name (as president of the Board of Commissioners of the Port of New Orleans) which we saw affixed to the main building of the new project. At the warehouses the cotton is unloaded from the freight cars by huge railed cranes, which store the bales, take them to the presses when required, and transport them to the ships afterward. It was a wonderful sight, and when we saw that almost human machinery we began to feel a doubt as to the epochal importance of putting overtones into modern composition.

Eugene E. Simpson, former Leipsic correspondent of the MUSICAL COURIER, ran over from nearby Biloxi, on the Gulf of Mexico, where he has been recuperating from what he terms a "pneumonia sandwich," which is a triple affliction, consisting of pneumonia between gripe and influenza. Simpson has some original notions and some very sound ones. One of the latter is that he runs the profitable farm he owns, in preference to serving just now as the MUSICAL COURIER representative in Leipsic. The Simpson original ideas are that he learned Russian and speaks it fluently, that he is studying Arabic at the present time, and that he spoke to us as follows: "The MUSICAL COURIER's recent Bruckner symposium, participated in by yourself, Mr. Lucas, your 'Bystander Hagel' and the daily seven excerpted New York critics, calls not so much for more discussion as for a referee. I am further driven to speak to you not simply because of Bruckner, but because I feel that the one case against him unconsciously implicates the late Gustav Mahler, who was also very much a Berlioz, and, like Bruckner and Berlioz, was a tremendously gifted man. Coming squarely to the point, I say, as I have many times said in the M. C. columns, that Mahler's nine or ten symphonies and the nine by Bruckner constitute a permanent storehouse of highly inspired, partly divine material, as earthly divinity goes. In the Leipsic eight years of my work for the MUSICAL COURIER, it was my grand privilege to hear these symphonies given by the one conductor who is divine—again as earthly divinity goes—Arthur Nikisch—at the Gewandhaus. But

Mr. Georg Göhler, who is less a divinity than an artist and warm blooded conductor, also gave the Bruckner and the Mahler symphonies in sufficient continuity, inspiration and power to bring their huge mood pictures very perfectly to the senses. Then, on the evidence you supply, I am inclined to think that New York needs a generation of better inspired conductors and better inspired listeners. With that much secured, the Bruckner and Mahler inspirations will make their own way. I think that Mr. Lucas, as the one pro-Bruckner of your collection, was much too mild when he said 'Let us hasten to add that we are not insinuating that one kind of musical audience is superior to the other kind.' Let me hasten to say that all those of too sedate nerves and too heavily cartilaginous ear drums will be always the last to enthuse over Bruckner and Mahler. And still these eighteen symphonies remain herculean accomplishments, not

merely as you think, on the vast acreage of music paper they cover, but in the occasional beauty, the austerity, the solemnity and the aforesaid divinity of the life they depict. In conclusion, I cheerfully nominate my friend and colleague, Clarence Lucas, as the best of the new New York tribe of critics. As for myself, I am not just now in need of a job."

Wynne Pyle is to be the piano soloist at the March 25 concert of the Junior Philharmonic Society, a filial branch of the parent P. S.

If ever the publishers of "The Tourists' Guide and Sketch Book to the City of New Orleans" read the historical data in the foregoing notes they will either sue us for infringement of copyright or present us with princely royalties.

LEONARD LIEBLING.

"THE TAMING OF THE SHREW" REVIVED BY METROPOLITAN OPERA COMPANY

To revive a work like Goetz's "Taming of the Shrew" and lay the blame on the late William Shakespeare, who has been dead and laid away for the past three hundred years and cannot defend himself, is rather a mean trick. Not that Goetz's "Der Widerspänstigen Zähmung" is exactly bad, but on the other hand, it is far from being exactly good. It is what the Germans themselves call "langweilig," a word which literally translated means "long whiley," and which we, who are less polite, best translate by the word "bore some."

Everybody is doing something this year to keep alive the memory of dear old Shakespeare (not that he really needs it, for he attended to the matter quite well in his own works), and the Metropolitan Opera Company apparently felt compelled to add its tribute. There are available any number of operas with books drawn from Shakespeare, some of them of the very highest rank—Verdi's "Falstaff" or "Otello," for instance—but it was the turn of the German section of New York's big operatic institution to have a "novelty," as no new German work had been produced since "Der Rosenkavalier" two seasons ago, and in the meanwhile the Italians had had several novelties and revivals.

So a German Shakespearean opera was on the tapis and Goetz's "Taming of the Shrew" was selected for the honor. Why? Nicolai's "Merry Wives of Windsor" is considerably older, but it has vastly more sparkle and life than Goetz's innocuous offering and a very lovely ballet besides, which Rosina Galli and her associates would have made delightful.

"Der Widerspänstigen Zähmung" first saw the footlights at Mannheim on October 11, 1874. It met with favor in Germany and Austria, and even now gets an occasional revival in one theatre or another from time to time. Hermann Goetz was a native of Koenigsberg and studied first with Louis Koehler. When he was twenty years of age he decided to devote himself entirely to professional music, went to Berlin and studied in 1860 with Von Bülow and Ulrich at the Stern Conservatory there. In 1863 he became organist at Wintherthur, Switzerland, giving his spare time to composition. He was a victim of consumption and died in 1876, near Zurich, where he had been vainly fighting against the malady.

The book of the work, by Joseph Victor Widman, follows the Shakespearean comedy with fair faithfulness, selecting and presenting the broadest incidents of the play, those which lend themselves most readily to distinctive musical setting. In the first act the two rivals for Bianca's hand and the arrival of Petruchio are shown. In the second act,

after the shrewish characteristics of Katharina have been contrasted with the demureness of Bianca, we see Petruchio's wooing. In the third, Petruchio comes in rags and tatters to marry Katharina and carries her off with him, without even waiting to attend the wedding feast. In the last act we see the newly married couple at home. Petruchio frightens the servants, chases away his wife's tailor, and then goes out, while Katharina remains to tell herself and the audience how much she loves him. Petruchio comes back and they say sweet things to each other until the curtain goes down.

It is not an astonishing book any more than the original Shakespearean comedy is an astonishing work. To this rather heavy handed text, in which the comic incidents are often underlined with all the delicacy of raw onions, Goetz set music which is often tuneful (though seldom of much melodic distinction), sometimes charming, occasionally graceful, though with Teutonic rather than Latin grace, as might be expected. The individual numbers are oftentimes very agreeable to hear, especially some of the concerted ones. Katharina's long solo in the last act is Volksopermusik of the very best class. The quartet, "Er, kommt, er kommt," is pure comic opera—Arthur Sullivan, though not at his best. But taken all in all the book is much too long and heavy to be successfully supported by music which, though not without its attractiveness, is basically as anaemic as that of Goetz.

The performance on Wednesday evening, March 15, was an adequate one, better than any the present reviewer has ever chanced to see in Germany. Honors of the evening undoubtedly belonged to Clarence Whitehill. It is a great pleasure to be able honestly to say that the one American in the cast sang and acted in a German opera better than any of the Germans associated with him. Whitehill was in magnificent voice, overcame the vocal and rhythmic difficulties of the score (for oftentimes this music is by no means easy to sing) with greatest ease and acted the role with a polished gentlemanliness, though with no lack of force, which added vastly to its attractions and kept it on a higher plane of comedy than is usual with German bass-baritones in the part. All in all it was a distinct triumph for Mr. Whitehill, and if the revival has brought nothing else, at least it has afforded the pleasure of judging his superb abilities in a role different from most of those which fall to the lot of an operatic bass-baritone.

Margaret Ober was Katharina. She looked the part to perfection and did some of the best singing which she has offered at the Metropolitan. The role

seems to lie on the whole rather high for her, but she overcame its difficulties without too apparent effort. The long and beautiful solo which falls to her in the last act was excellently done. Her acting was on the whole good, though there was a strong tendency to overexaggerate the shrewish part of the character. Marie Rappold, as her sister, Bianca, had a distinctly colorless role, though she sang her music charmingly and took advantage of the few comedy opportunities afforded her in the third act.

Johannes Sembach, as Lucentio, one of her lovers, sang excellently in music which at no time required him to force his voice and proved himself a very capable comedian. Robert Leonhardt, as Hortensio, his rival, worked hard but accomplished little with a rather stupid role, in which he evidently did not feel at home. Basil Ruysdael, as Grumio, Petruchio's servant, had very little to sing, but really showed the best sense of comedy of any one in the cast by his extremely intelligent pantomime. He made a most distinctive character of Grumio, one which will remain in the mind's eye as long as any of the more important personages of the work. Goritz was industriously over-comic as Baptista. The chorus, which has considerable to do, acquitted itself splendidly.

Artur Bodanzky felt entirely at home in the score, though there were occasional places in which it seemed as though a bit more rapid tempo would have shortened the work to its consequent advantage. The orchestra was entirely competent. The stage management would have been better with a little more thought. It was ridiculous, for instance, to make Petruchio drag Katharina 'way across the stage at the end of the third act and then climb upon the table, flourishing his sword, just for the sake of a "picture."

The scenery is said to be built and painted from the designs made for the last revival at Mannheim. The first act, an outdoor scene in Padua before Baptista's house is all right enough, though it is nothing extraordinary, and whoever is in charge of lighting should remember that the moon shines exclusively from above. But the other three sets, successive orgies of all the colors of the rainbow (and then some), are excruciatingly ugly. Also they appear to be cheaply made. Painted balcony posts made of cardboard a quarter of an inch thick and turned sideways, so that the audience can note that fact, went out of fashion a good many years ago, even in theatres one fourth the size of the Metropolitan Opera House.

There was an audience which did not crowd the theatre and received the work coldly, though it was polite enough to applaud the artists sufficiently to assure them of its appreciation of their efforts. Taken all in all, it was by no means a happy idea, this revival of the "Taming of the Shrew."

There is no doubt as to El Paso being a most enterprising city. Just now it is building a \$500,000 high school building which will have a huge stadium. The building will be dedicated with a great pageant participated in by all the school children of the city and local soloists. The high school orchestra, the liveliest musical organization in the Texas city, will take part under the direction of Prof. Alexander.

Grand Rapids, Mich., needs a civic hymn. It has the poem already and is willing to pay \$100 to the composer who provides the best setting for it. Conditions of the contest (which closes May 1, 1916) and a copy of the poem may be secured by writing to the Grand Rapids Association of Commerce. The competition is open to all.

Olive Fremstad will return to the management of Foster & David, under whose direction she appeared in concert during the season of 1914-15.

NEW METROPOLITAN MUSICAL BUREAU

"With the approval of the Metropolitan Opera Company, F. C. Coppicus announces the formation of the Metropolitan Musical Bureau, with headquarters at Aeolian Hall.

"The new bureau is intended to manage concert engagements of Metropolitan Opera singers and of other artists prominent in the concert field, but will also undertake other activities in the line of managing attractions and artists. The bookings of the artists of the Music League of America, of which Mrs. Otto H. Kahn, Mrs. E. H. Harriman and Mrs. Willard D. Straight are directors, will also be made by the new organization.

"Mr. Coppicus will retain his present position as general secretary of the Metropolitan Opera Company. Maximilian Elser, Jr., will be the manager and Edward L. Bernays the publicity representative of the Metropolitan Musical Bureau."

The foregoing is the official announcement given out last Sunday night by the Metropolitan Opera Company.

Mr. Coppicus, who is entering the field of managerial activity, has been connected for the last ten years with the Metropolitan Opera Company. For the past six years he has conducted the concert department of the opera company, and this has brought him into close personal relationship with local managers, many of whom are his personal friends. Mr. Coppicus has also been connected with other musical enterprises.

He was instrumental in organizing the first successful open air performance of grand opera in the Harvard Stadium in Boston last June. It is understood that Mr. Coppicus is interested artistically and financially in the contemplated open air "Siegfried" tour this summer, for which Otto H. Kahn, as chairman of the board of directors, has given his consent.

Mr. Coppicus, when interviewed at the Metropolitan Opera House in regard to his new musical bureau, said:

"The Metropolitan Musical Bureau will open its headquarters at Aeolian Hall about May 1. I have secured the services of Maximilian Elser, Jr., to do the bookings for artists at present under my management with the assistance of his traveling representatives, Messrs. S. E. McMillan, Harry Cyphers and A. Lebenson. The artists in question are Pasquale Amato, leading baritone of the Metropolitan Opera Company; Maria Barrientos, coloratura soprano, and the following others, all members of the same organization: Melanie Kurt, dramatic soprano; Giovanni Martinelli, tenor; Johannes Sembach, tenor, and Rosina Galli, premiere danseuse.

"I have also secured the services of Edward L. Bernays, known particularly for his work in 'press-agenting' the Diaghileff Ballet Russe, as publicity representative.

"In the future, too, the May music festivals with the Metropolitan Opera House Orchestra will be booked by the new organization, and it will also book engagements for the eminent pianist, Ernest Schelling, who is under the personal management of Maximilian Elser, Jr.

"After May 1, the Metropolitan Musical Bureau will establish headquarters at Aeolian Hall, and in addition to the above artists, will book the following for the Music League of America: May Peterson, soprano, from the Opéra Comique, Paris; Royal Dadmun, baritone; David Hochstein, violinist; Paul Reimers, tenor, and Salvatore de Stefano, harpist.

"Marie Kieckhoefer, secretary of the Music League since its formation, will continue her able work, with offices with the Metropolitan Musical

Bureau. In this way the aims and ideals of the League will be preserved, and its work broadened."

The new activities of Mr. Coppicus, it was

learned, will in no way interfere with his annual trip to Europe, to assist Mr. Gatti-Casazza in his arduous work.

THE BYSTANDER

A Consideration of Tenors—"Hear, Hear!" "Bis!" and "Bravo!"—Supersensitive Sultan—Shakespeare Improved—Olfactory Spring

Besides playing the violin, Arthur Hartmann occasionally commits to paper some of his thoughts about music. Here is a paragraph of his I recently ran across in the Canadian Journal of Music:

"In my mind's eye I have this moment the shameless physiognomy of three tenors, and pretty well known ones, too, who have never been able to take high A for more than a desperate leap, yet who have assured me that high C (held ad libitum) is too trivial to mention for one whose vocal exercises consist of three or four coloratura arias before breakfast."

Alas, what Hartmann says is altogether too true. There are too many tenors of that kind. I recall one who has sung himself red in the face so many times with the effort to produce anything higher than a G that the red has finally stuck, giving him a bibulous reputation which he does not deserve. It is, unfortunately, these exceptional fellows whose attainments are strictly limited except in their imaginations, who have brought about the general odium which rests upon tenors as a class. In four out of five musical jokes the tenor is the butt—and why? Heaven knows!

In the course of a considerable musical ramble throughout the world I have known and still do know a good many tenors and almost without exception they are extremely fine, manly fellows, modest as to their capabilities, though with a true but not exaggerated notion of their own value. I have an idea that a large element of jealousy enters into this tenor question. A good tenor is the rarest of all the vocal birds and gets best paid for his work. Hence the slurs of his fellow singers, for nobody loves the jokes on tenors better than the basses.

Whoever writes "Round the Town" for the New York Globe is evidently very anxious to be of service in educating the masses. The other night he had quite a dissertation on "Hear, hear," explaining at length just how this mysterious exclamation is employed by our British cousins. That would have been all very nice, if, getting his languages quite mixed, he had not closed by remarking that the French used "bravo" under the same circumstances and the Italians "bis."

The first time one hears the English say "Hear, hear" it seems very peculiar to say the least. It is used only while some speaker is making an address and signifies not applause but simply approval of the speaker's sentiment. It is interjected—like the "amens" at a Methodist camp meeting—at any time, according to the taste and fancy of the listener. The speaker pays no attention to it and it hinders him in no way, being uttered generally in a mild rumble.

When the Englishman wants to signify his approval of the work of some musical or dramatic artist he is very apt to do it the way we do. First he claps his hands and then, if he has been warmed up to a high enough pitch, he shouts "bravo." Some of the educated are even careful to change it to "brava" in case the artist is a lady. The uneducated, however, are apt to shout "encore," a French word which the French never employ under such circumstances. "Bis" is a special French word, used only in calling for a repetition. The Italians, too, have adopted it and it is not an absolute stranger to our own concert halls.

Once upon a time, as you may have read, there was a certain Sultan of the East who had an extremely fine appreciation of art. Whenever he had finished listening to poetry declaimed or music performed, or dancing danced with the utmost perfection of art, so that the performance could never be excelled and perhaps not even duplicated, he was accustomed to clap his hands (the origin, by the way, of our habit of applauding with the hands). At this signal there came forth gigantic negroes, in varying numbers (according to whether His Majesty had been watching a prima ballerina or listening to a symphony orchestra) who, with razor-edged swords, promptly, carefully and neatly removed the head or heads of the performer or performers, so that the exquisite picture of art which they had created might remain pure and unsullied in the mind and memory of the Sultan and the royal prerogative never

be dimmed by the repetition of the performance before a less noble audience.

We are more considerate nowadays.

There was a Belgian tenor who, several years ago, sang in French opera at the Boston Opera House. He was a poor tenor, a very poor tenor, and after his first appearance one of the best known Boston critics was moved to say of him, "Mr. So and So baahed like a lamb."

Kind friends translated the passage for the tenor the next morning. Should this insult be calmly accepted?

"Mon dieu! Mais non! Jamais de la vie!"

Several pairs of French and Belgian shoulders were shrugged. Exclamation points poured out of French and Belgian mouths with a pyrotechnic effect like that drawn from the wine barrel by Mephistopheles in the first act of "Faust."

A letter was written to the critic. He received it. He acted upon it. Like the gentleman he is, he made "l'amende honorable." The next day in his paper, played up on a prominent page, there appeared in bold faced type "Mr. So and So says he is NOT a lamb."

Raoul Ginsbourg, director of the opera at Monte Carlo, has "written" a new opera, "Satan," which is to be produced there next year. Is not M. Ginsbourg the gentleman who writes operas by the gentle process of whistling or humming the melodies, paying a good salary to some competent musician to note them down and prepare the piano and orchestral scores? Really, it is extremely easy to be a composer nowadays!

Shakespeare certainly has nothing on the nameless genius who translated his "Taming of the Shrew" from the German libretto back into its native Shakespearean language. Here are a few specimens pointed out by my friend, Sylvester Rawling:

"Here we sit like pigs in clover." "Nothing resists the almighty dollar." "They sing and sigh every night around the house like tomcats prowling in the moonlight." "He died and left me one million of those canaries. You know those yellow birds." "Are you insane? No, I am in Padua." "Isn't that schoolmaster terribly fresh?" "Today we've got to shake the leg." "Of course, that's what I am here for." "Not on your life."

Shades of Shakespeare!

Rudolph Ganz is responsible for this story and says that the incident took place in one of our Western American cities.

It was at the end of a Paderewski recital. The Polish pianist had hardly retired to the artist's room before an excitable youth rushed in and, advancing to him, exclaimed: "Oh, Mr. Paderewski, you took me into Heaven!"

"Glad to see you back again," replied the master.

Said a musical friend the other day after listening to Josef Hofmann play the Beethoven rondo, "Fury Over the Loss of a Penny," "I wish Beethoven had lost a dollar instead; perhaps his rage would have been greater and his composition more interesting."

The poets can write all they want to about the little dicky birds or the chilly little tulip bringing the first message of spring; but the poets are wrong. It is neither the ear nor the eye that first takes cognizance of the approach of Mother Lenz, but that grand old organ right in the middle of our faces (placed there, by the way, because it is the "scenter") called the nose. You can smell spring long before you get news of it any other way. A week ago Saturday we poor city folks in New York smelt the first smell. There have been a couple of blizzards since then and one night only six degrees F.; but all the same, the smell was there and it only requires a little patience to wait until the oyster months are over.

BYRON HAGEL

PHILADELPHIA ORCHESTRA HAS "MAHLER-IA"

And a Joyous Occasion Is the Result

Alexander van Rensselaer, president of the Philadelphia Orchestra Association, entertained the members of the Mahler choruses and the Philadelphia Orchestra at a buffet dinner in Horticultural Hall, Philadelphia, on Thursday evening, March 16. It was the occasion for a thorough jollification on the part of those invited, the only serious speech of the evening being given by Manager Arthur Judson, who was presented by the directors with an eight day clock. Henry Gordon Thunder, trainer of the second chorus, was remembered with a silver loving cup, and Louis A. Mattson, the assistant manager, received a black leather suitcase.

From the start, things looked "funny," even the program bearing on the cover this inscription, "Special Mahlerate Profunnygram." From this same "profunnygram" it is learned that "Sig ad Lib. Riddeus Thatch, actor-conductor," was at the desk to assist the "dismembered" Philadelphia Orchestra through a program of three numbers. (Being interpreted, this means Thaddeus Rich, the concertmaster of the organization.) The soloists were "Horsecar Schwer!!! that's all" (who is Tympanist Schwer of the orchestra), and "Ham Byndler!! Solo-Killest" (Hans Kindler, cellist).

Program notes were somewhat vague and full of promise, as witness these:

"Owing to the exceptional acoustic properties of the hall, the audience is requested to refrain from hilarity, as the slightest murmur might be disconcerting to the performers. It is earnestly requested by the 'damagement' and the 'board of erectors' that all vegetable offerings and tokens be of a firm nature."

"Yes, my dear; the piano is a Steamway."

"The next 'Mahler-ia' concert will take place next week at 2 o'clock. Owing to the Philadelphia Blue Laws, a very limited number of tickets will be available. The Knabenchor will be heard to great advantage at this concert."

Concerning the works performed, the following program notes will doubtless be of interest:

"Symphony Ein Musikalischer Spass.....

Mozart (born 1756, died 1791.)
"This symphony pictures Mozart in his most happy mood. Where he got his inspiration from I do not know. What a pity he cannot be with us tonight; he would surely have an inspiration. But who knows what kind!

"The symphony, or, rather, first movement, opens with 'some chords.' However, they are in the key of C, so we are pretty safe. These opening chords are for the 'full' orchestra and are very effective, provided they are 'full enough.' After these opening chords are struck there is a very delightful little bit for the first violin or Oyster-Geiger, and this should be played with much elegance. It goes like this: La-dle-e-dle adle-edle. You know how these themes run. They are grand; you couldn't possibly miss it. Then comes four bars rest for the horns. This is very significant, as the orchestration is very thin here, but it is made good by a thrill on the viola, which helps to bring us to a finish which may be very clearly understood, as we now have a repetition which is indicated by a double 'bar.' Whether we will go back again after this 'bar' is reached depends largely on the will of the conductor. Some conductors have very strong wills. What their will will be after their musical career is done (dead) we don't know. But I am forgetting my purpose. We have made the repeat. We now meet the chords again with a tweet-tle romantic phrase in a minor key for the principal violin. Then begins the development; and, mercy, how we do develop! We keep on developing until the viola interrupts us again with his trill, which brings us to a close of the first movement.

"The second movement is a minuet. You will notice that there is three in a bar, but six in the orchestra, so you see we are at least mathematically even, which ought to insure a fine rhythm—sometimes (?) There is much fervor in this movement and some wrong notes in the horns, but why worry; they are printed in the score, and are consequently correct. There is some marvelous technic here in the minuetto between the violins, and to say that it requires skill for these places is little or nothing.

"The next movement is a duetto between the solo violin and two horns. The first violin is in a very effusive mood, and pours his musical soul out to the dregs, only to be disconcerted by the two horns (monks), who have started a card game of 66 on the drum. The game has its advantage in the score, however, as the card tricks are always taken rhythmically, which does much to strengthen the solo violin, as he now needs a little encouragement, the cadenza drawing near. At last we have the cadenza, but in the meantime the personnel of the orchestra has become ab-

sorbed in the game and are not aware of the close of the cadenza until the solo violin has trilled himself into semi-consciousness, thus bringing the beautiful adagio cantabile to a most poetic ending.

"The last movement is a rollicking rondo presto. This rondo runs all around, is full of brass, the phrases are banded about, the double bass trips merrily about without stumbling once. The viola has some important places, which go like this—dum, dum, dum, dum, dum—you can't miss it. There is also a trill for the horns, and a big cavity in one place where the horns 'fall in.' Don't worry, though; it's in the score. The symphony does not require a conductor sh', sh'. We might have a baton solo, but, after all, that would not be heard. There is a very violent change of key, and we are done. We also have no cellists to share the applause with us, so we will draw another card and continue the program.

"Concerto Brusso (1916).....Composer unknown.

Probably an American, Philadelphian preferred. "The requirements of this concerto are tremendous. It is played on one string. It is very 'legendary.' It is gentle, insistent, plaintive, lucid, and glides about in an indescribable manner. It must be played on a special instrument, specially built; therefore, its name, 'Brusso.' There is only one such instrument before the public. Mr. Stokowski has availed himself of this great opportunity, and will have some ordered for his new home in Merion.

"(First time at these concerts.)

"Tone Poem, 'Tausend Künstler'.....

Schreiner (1850-1916) Bavarian
(((Augmented Orchestra)))

"Herr Gott Noch Ein Mal"

(First time in America.)

"This work really requires 'more men,' but Herr-Schwer thinks he can handle it alone. The principal theme is of a martial and military nature. Mr. Schwer only had one rival, and that man died long ago. You will not have much difficulty in following Mr. Schwer, for in this work the performer is very much in evidence at all times. Mr. Schwer is used to this, however, as he usually shaves at least one pupil every morning before breakfast. He is very familiar with all of the instruments required for this composition. He has 'hit them' very often and possesses an unusual amount of originality. 'To see it is to appreciate it.' Mr. Schwer will depict thunder claps, echoes, bombardments, combats, cavalry charges, charge accounts, railroad wrecks and many other scenic effects while performing this work. Should he not receive any remuneration for his art 'he should worry.' He may always be heard with a roll.

"Night, night, all over."

J. K. W.

Concerning Conductor Stokowski, the program prints this (by taking the first letters of these words, it will be found that they spell Leopold Stokowski): "Lovable, Energetic, Organizing, Precise, Original, Loyal Director; Scientific, Temperamental, Observant, Kind, Optimistic, Warm-hearted, Soulful, Keen Interpreter."

These words are well chosen, for they are descriptive of Conductor Stokowski's characteristics and of the regard in which he is held by his men and the members of the Philadelphia Orchestra Association.

Dorothea North's Popularity Illustrated

On Saturday, March 18, Dorothea North, soprano, gave a recital at Valley City, N. Dak. Miss North is a favorite in this city, as may be judged from the fact that this was a return engagement. After the recital, her admirers planned a delightful reception in her honor, in order to express in some measure the regard they feel for her personally and the admiration they have for her splendid art.

Florence Larrabee a Stasny Pupil

In the notice of Florence Larrabee, pianist, which appeared in last week's MUSICAL COURIER, mention of her work with Carl Stasny, the well known Boston pianist and pedagogue, was accidentally omitted. Mr. Stasny was Miss Larrabee's principal teacher and she studied with him for many years before going abroad.

Russell Pupils Success in Springfield, Mass.

Samuel Craig, Scotch-American tenor, recently sang with much success at the Burns celebration concert, in the great Municipal Hall of Springfield, Mass. Mr. Craig is a fa-

vorite with Scotch audiences through the country, his singing of Scotch songs having an especial appeal, through his excellent diction and lyric quality of voice. An artist-pupil of the Russell studios of Carnegie Hall, Mr. Craig gives evidence of a thorough schooling in the finer touches of interpretation, and is rapidly finding a place among the younger oratorio and concert tenors of the East.

MUSICAL EVENTS IN ARKANSAS CITY

Zoellners in Two Recitals—Municipal Band Concerts—School Children Give Operetta—Fowler Recital

Arkansas City, Kan., March 8, 1916.

Thursday evening, March 2, the Zoellner String Quartet was heard in recital. Their program consisted of the Beethoven quartet, op. 18, No. 4; two "Indian Dances" for string quartet, on native melodies furnished by R. R. de Poe and designated as "Deer Dance" and "War Dance"; violin solo, the andante from the Mendelssohn concerto; two movements from the Gliere quartet, op. 2; Sinigaglia's "Rain Song" and a Polish folksong. Every one was delighted with the splendid ensemble maintained throughout and the solo work of Amandus Zoellner, who played the Mendelssohn number. So successful was the quartet that a return engagement for next season will probably be arranged.

The following evening these artists appeared before the students at the Chillico Indian School, at Chillico, Okla., in a program which included the so called "Lark" quartet of Haydn; the "Indian Dances"; the violin solo, "Romance" (Wilhelm); Schumann's "Träumerei," and minuet of the sixteenth century (Vallusin), and repeated the Sinigaglia number and the Polish folksong. They scored a great success, particularly in the "Indian Dances," these latter so delighting the Indians that they had difficulty in restraining themselves.

BAND CONCERT GREETED BY CROWDS

On Sunday, February 27, the Arkansas City Municipal Band gave its February concert before one of the largest and most enthusiastic audiences ever assembled on such an occasion. The band was greeted by more people than could find seats, the lobby being filled when the program started, and those who came later were unable to get in. The program was exceptionally good and it is evident that the Arkansas City Municipal Band is proving a valuable asset to the city and community.

Eula Day, a girl of sixteen summers, presented in a cello solo "The Swan," by Saint-Saëns. She was accompanied by her mother, Jessie Day, at the piano. Miss Day is a sincere student of her chosen instrument and she has developed an excellent tone. This winter she has been a member of the Symphony Orchestra at Winfield, Kan.

"L'Ingenue," by Arditi, was the clarinet solo by Burton Strock. Mr. Strock is one of the foremost clarinetists of the country, and Arkansas City is certainly fortunate in having such an excellent musician. He was accompanied by Mildred Nelson at the harp. Both Miss Day and Mr. Strock received encores.

CHILDREN'S CHORUS ASSISTS BAND

The first attempt at having a children's chorus to sing to band accompaniment met with success on every hand. A chorus of fifty school children from the fifth and sixth grades sang "The Soldiers' Chorus" from "Faust." This and "The Star Spangled Banner" made up the final group. The numbers were so well liked that requests have been made for repetitions.

The idea of Sunday concerts at the theatre has proved itself to be a very happy thought, if the attendance is to be taken as a criterion.

"WINDMILLS OF HOLLAND"

Recently the seventh and eighth grades presented an operetta, "Windmills of Holland," under the direction of Adelaide McGuire, musical supervisor; Julia Lydick, class teacher of music; Edith Davis, physical director, and with Thelma Stickler as accompanist. Over 200 children participated in the various songs and drills in a manner that reflected credit upon themselves and upon their instructors. The High School orchestra furnished the music and added to the enjoyment of the evening. The money realized on the evening's entertainment will be used to purchase a new piano for the gymnasium.

FOWLER RECITAL

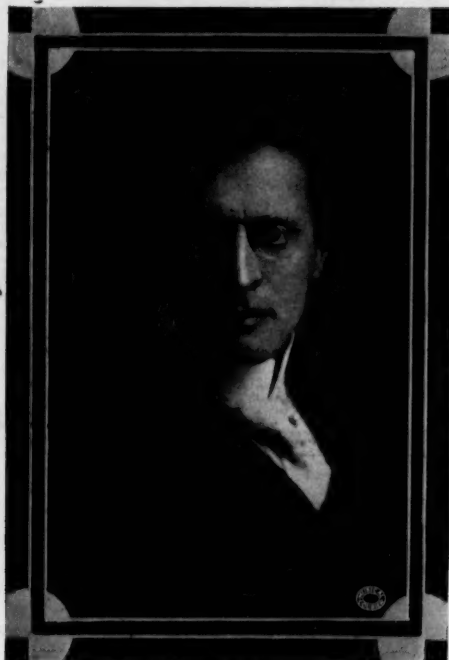
February 28, Archibald S. Fowler, tenor, who is now located at Tulsa, Okla., but who was formerly a resident of this city, gave a recital, accompanied by E. M. Druley. In addition to arias from Donizetti's "Favorita," Gounod's "Faust" and Ponchielli's "La Gioconda," Mr. Fowler was heard in songs by Schumann, Franz, Schubert, Rubinstein, Kreisler, Kuhn, Lohr and Wells. Every one was delighted with the beauty of his voice and the excellence of his interpretations.

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WALTER HENRY ROTHWELL FORMULATES PLAN FOR AMERICAN SYMPHONY ORCHESTRA

Organization to Stimulate American Creative Talent

It will no doubt interest serious musicians all over the country to hear Walter Henry Rothwell's ideas on the subject of building up an orchestra for the purpose of fostering American talent and ambition. Such an institution is



WALTER HENRY ROTHWELL.

most assuredly needed in the United States, where, although there are many excellent orchestras, owing to the enormous repertoire they maintain, there is scarcely any time for the exploitation of American talent, which worthily demands recognition. Here the works of larger dimen-

sions have a much harder time coming into the limelight than in Europe, and our composers would, it is certain, bend their energies more to symphonic and other orchestral works if they felt there was a chance of producing them. As it is, composers turn too much to song writing as a means of exploiting their talents, often descending to a cheap variety of ballad for mercenary purposes and to bring their names before the public. However, it is the orchestral work that makes the great, lasting musicians, and without it musical development is hindered and stifled.

Of course, such an orchestra as Mr. Rothwell has in mind should not devote itself entirely to American compositions. Classic, modern, ultra modern works of all schools must be presented, but the idea is to have at least one American composer represented on every program and the preference given to American soloists who are proven artists. Only compositions of unquestioned value should be accepted and produced. Mediocrity should not be removed from its own field for sentimental reasons, but the artistically deserving should be chosen, and not through "pull" but absolute worth.

Mr. Rothwell's idea is that such an organization should remain together during the summer and not disband and scatter over the country, as most of our orchestras do. Strict routine and constant working together are the essential factors for the finest artistic development of an orchestra. Engagements could be secured in parks, thereby affording the best in music to all classes. In the winter the American symphony should tour extensively, presenting concerts in all the larger cities and becoming known as an institution devoted to the furtherance of American merit and ambition.

Of course, an institution of this kind would have to be well endowed and maintained on a large scale, but it is most certainly well worth while and deserves serious consideration. The realization of the American symphony orchestra would undoubtedly prove an incentive to American creative talent that heretofore has never had the proper opportunity to reach the public. LOUISE DAVIDSON.

Florio Muscalle, March 30

Invitations have been extended by Prof. M. E. Florio for a muscalle to be given by his artist-pupils at his residence, 177 West Eighty-eighth street, New York, on Thursday, March 30. Professor Florio numbers among his pupils several who possess remarkable talent. Among these are Vincent Sullivan, tenor; Jennie W. Anker, coloratura soprano, called by some the "Swedish Nightingale"; Etta Markell, contralto; Gertrude Hubbard, soprano (these two singers hold positions as soloists at the First Methodist Church, of Asbury Park, N. J.); M. E. Oromonte, baritone; Mr. Bjornstade, lyric tenor; Lenore Chanoud, who is fourteen years old and possesses a splendid soprano voice; Charlotte Buckman, dramatic soprano; Robert Ford, tenor; Mr. Timmerman, tenor; Mabel Price, contralto; Miss Duvyn, soprano, and Mrs. C. J. Strahan, soprano.

The program will be made up of classic numbers, including excerpts from grand opera, oratorio and concert numbers. A number of persons prominent in the musical world have signified their intention of being present.

Martinelli Engaged for Argentine Opera

Via cable, Giovanni Martinelli, tenor of the Metropolitan Opera Company, has closed a contract with the Teatro de Colon management, whereby this artist is to sing in opera in Buenos Aires, Argentina. Immediately after the close of the Metropolitan Opera season, Mr. Martinelli will leave for the South by way of the Lamport and Holt line. He will be accompanied by his wife and two months old daughter, who is said to be one of the youngest passengers to make the trip, and for whom special provision is being made.

Sulli to Conduct Opera Performances

This (Thursday) evening, March 23, the first performance of "Traviata" will be given under the direction of Giorgio M. Sulli, the well known vocal maestro, at the

Amsterdam Opera House, New York. The company includes the following, among whom are fourteen pupils of Maestro Sulli: Erminia Bocard, Adalgisa Barbieri, Gladys Morrison, Terese M. Slevin, Rita Rotellini, sopranos; Anna Byrd, Florence Swain, Claire Spencer, mezzo-contraltos; Salvatore Giordano, Cav. Francesco Pagano, Giuseppe Martellotti, Giorgio Risica, Luigi Fini, William H. Gleim, tenors; Joseph J. Dawes, T. von Hemert, Franklin B. Converse, baritones; Sterling Hall, Harold D. Feuer, basses.

Record Buffalo Audience Listens to Verdi's "Requiem" Given by Local Musicians

On Sunday afternoon, March 12, one of the largest crowds in Buffalo's musical history, enjoyed a concert given by the Philharmonic Chorus under the direction of Andrew T. Webster, assisted by the Buffalo Municipal Orchestra. The work performed was Verdi's "Manzoni Requiem," and the chorus of 225 voices sang this in an inspiring fashion. In speaking of the singing of the chorus, the Buffalo Express said in part: "Attacks and intonation were sure, a large variety of shading was displayed and there was admirable gradation in crescendos and diminuendos. In care for phrasing and tempo the chorus was worthy of the highest praise. The 'Sanctus' for double choir was a number deserving special mention for its admirable performance, in which the fine color contrasts secured by the voices and the well built climaxes won deserved and prolonged applause."

The soloists were Agnes Preston Storck, soprano; Margaret McNamara, contralto; Charles E. Mott, tenor; and Frederick Star True, bass. Each of the singers is an artist of proven ability, and in the solo and ensemble numbers the beauty of the voices was ever in evidence. Generous applause was bestowed upon singers and chorus by the huge audience, which filled every seat and every available bit of standing room. Many were turned away because of lack of room, and these missed one of the finest concerts of the season.

Music lovers will have another opportunity of hearing this

splendid organization at the music festival to be given at Elmwood Music Hall on Thursday, Friday and Saturday evenings, May 11, 12 and 13. At that time it will be assisted by Florence Hinkle, Anita Rio and Meta Reddish, sopranos; Margarete Matzenauer, mezzo-soprano; Merle Alcock, contralto; Morgan Kingston, tenor; Reinald Werrenrath, baritone; and Ethel Leginska, pianist. The programs for these evenings are unusually interesting, and include Pierné's "The Children's Crusade," as well as works by Wolf-Ferrari, Rossini, Bishop, Rubinstein, Thomas, Brahms, Schubert, Beethoven, Verdi, Tchaikowsky, Grainger and Lund. The Chicago Symphony Orchestra, under Frederick Stock, will be a pleasing and prominent feature of this festival.

Re Paulo Gruppe

On Saturday evening, March 25, Paulo Gruppe, the Dutch cellist, will present the following program at his New York recital, which is to be given in Aeolian Hall:

"Harlequin," D. Popper; sonata for cello solo, Pietro Locatelli; sonata in F major, Joh. Brahms; "Chants Russes," Ed. Lalo; introduction and finale of cello concerto, Ed. Lalo; "Sarabande," Wilhelm de Fesch; "Ritornelle," Chr. Sinding; "Romance," R. Schumann; "Danse Espagnole," D. Popper.

Mr. Gruppe, who was graduated from the cello department of the Hague Royal Conservatory of Music when he was thirteen years of age, is the son of Charles P. Gruppe, the celebrated landscape painter. At the completion of his course at The Hague, the young artist went to Berlin, where he studied with Malkin, the Russian virtuoso. Thence he went to Paris where he was prepared by Joseph Salmon for entrance to the Paris Conservatoire. There he attracted the attention of Pablo Casals, who accepted him as a pupil. After some years of hard study, he began his career as a solo artist with a concert tour of Holland. He achieved marked success also in Germany, England and other European countries. Mr. Gruppe has been soloist with the symphony orchestras of London (under Landon Ronald), Chicago, St. Louis, Munich, Kansas City, Seattle, Canton, Quebec (Canada), and the Russian Symphony Orchestra, and everywhere he has met with success.

"Paulo Gruppe," declared the Fort Worth (Tex.) Record of February 15, "since his first appearance in Texas some six years ago, has grown to a man's estate. He plays with authority, splendid tone and rhythm. His conception is masculine and noble. The Saint-Saëns concerto was a splendid vehicle for his artistry." Regarding this same appearance, the Star-Telegram of Fort Worth said: "It (the concerto of Saint-Saëns) seemed a splendid vehicle for Gruppe, for he played its many brilliant passages faultlessly and he succeeded in getting much more beautiful music out of its slow passages than is really in them. He gave Saint-Saëns' old warhorse the vigor of youth, and his performance was that of an artist of the highest rank, who has a



PAULO GRUPPE,
The Dutch cellist.

great future before him. His tone is rich, even and full of vitality."

Recently Mr. Gruppe appeared in joint recital with Ossip Gabrilowitsch, the Russian pianist, in St. Louis. "The young Dutchman's big, virile tone, his comprehensive technique, and his musicianship found opportunity in these works. His interpretation combines sound musical sense with an instinct for dramatic effect. The audience liked him immensely and showed its sentiment in vigorous applause."

METROPOLITAN OPERA EMERGENCY FUND PERFORMANCE NETS GOODLY SUM

Gala Bill Presented for Worthy Cause Attracts Immense Crowd—"Madame Sans-Gene"
Has Initial Presentation of Season and Giordano's Music Does Not
Improve on Further Hearing

"The Taming of the Shrew," March 15

A complete review of this opera appears in the editorial section of this issue of the MUSICAL COURIER.

Special Matinee, March 16

Thursday was the afternoon of the annual benefit for the Emergency Fund of the Metropolitan Opera Company, a fund designed to help anybody, high or low, in the company who may be in trouble. All the principal artists gave their services. First there was "Lohengrin," the cast headed by Mmes. Galski and Homer; then Ober and Martinelli followed in a scene from "Trovatore"; finally there came the first act from "Pagliacci." De Luca opened with the "Prologue," Cajatti twittered to the birds and Caruso—well, Caruso was having an "afternoon off" and he cut up like a two year old, whenever the clown's role gave him an opportunity. After which the cream of the Tartar ballet from "Prince Igor" did its worst, which is very good indeed. The audience crowded the house nearly to the proverbial "last inch," and it was unofficially said that the fund benefited to the extent of \$10,000.

"Sonnambula," March 16 (Evening)

In the second performance of "Sonnambula" Maria Barrientos again won the individual honors by the absolutely remarkable vocalism which she displays. There was a very large audience, the credit for which the Spanish prima donna may fairly take to herself, for certainly there is nothing else in Bellini's anemic work to attract any one. Didur was excellent in support, as at the premiere, and the smaller roles were sung by Flora Perini, Lenora Sparkes and Damacco, as in the first performance.

"Madame Sans-Gene," March 17

Giordano's opera, "Madame Sans-Gene," a novelty last season, was presented for the first time this year, a previously announced performance having been postponed on account of Geraldine Farrar's illness. The work itself does not make a stronger impression than on its first presentation. It is agreeable music, well written, well orchestrated, but without any very virile inspiration. The first two acts are better than the last two, Giordano's music being quite satisfactory as long as it is not called upon to rise to any particular dramatic heights, but failing to support the situation in the latter case. The cast was as follows:

Caterina Hülscher (Mme. Sans-Gene).....	Geraldine Farrar
Tonietta.....	Lenora Sparkes
Giulia.....	Rita Fornia
La Rossa.....	Sophie Braslau
Lefebvre.....	Giovanni Martinelli
Fouché.....	Andrea de Segurola
Vinagre.....	Max Bloch
Count Neipperg.....	Paul Althouse
Queen Carolina.....	Vera Curtis
Princess Elisa.....	Minnie Egner
Despreaux.....	Angelo Bada
Gelsomino.....	Ricardo Tegani
Leroy.....	Robert Leonhardt
De Brigade.....	Vincenzo Reschiglian
Napoleone.....	Pasquale Amato
Roustan.....	Bernard Bégue

Conductor, Giorgio Polacco.

From the standpoint of acting Geraldine Farrar gave us the best which she has offered this year. She worked the scene at the end of the second act—the most effective in the opera—up to a really superb climax. Vocally she had a distinct off night, her tones sounding muffled and choked except in the upper register, which was good. This is surely a result of her recent indisposition, for Miss Farrar's standard of singing is certainly higher than what she showed in "Madame Sans-Gene."

Lefebvre is not one of Martinelli's best roles, nor can it be the best role of any tenor with its unsatisfying music. On the whole he did very well with it. Amato as Napoleone was most satisfactory. As a singing role it does not amount to much, but he took full advantage of every vocal opportunity and dramatically it offers some of the best work he does. He has a splendid make up and his playing is marked throughout by faithfulness to the characteristics of the "Little Corporal" as they have come down to us historically. Paul Althouse, Vera Curtis and Andrea de Segurola were all good in the only other three roles which are of any prominence. Polacco conducted excellently, with careful attention to all the many rhythmic and emotional changes which make this score a difficult one, notwithstanding its comparative simplicity of subject. The women's chorus did some splendid singing in the few opportunities which it had. There are many very ingenious instrumental effects in the score, all of which

were competently presented by the orchestra. The scenery is excellent, vastly superior to that of "Taming of the Shrew," the other comic opera which was revived this week.

Evidently New York audiences preferred Giordano to Goetz, too, for a much larger public turned out to see the French laundress than the English-Italian-German shrew.

"Samson and Dalilah," March 18 (Matinee)

Louise Homer, who sang Dalilah, neither in appearance nor voice suggests the seductive princess of the East. Caruso was his own excellent self in what never has been and never will be one of his best parts. Amato was as effective as usual as the High Priest. The minor roles were taken care of with characteristic competency by the supporting members of the company. Giorgio Polacco conducted.

"Walküre," March 18 (Evening)

"Walküre" at popular prices, Saturday evening, March 18, attracted a big and responsive audience. Mme. Galski repeated her impressive portrayal of Brünnhilde, Mme. Kurt, that of Sieglinde, and Mme. Ober, Fricka. Urlus, Ruysdael and Braun as Siegmund, Hunding and Wotan were vocally adequate. Sparkes, Van Dyck, Curtis, Fornia, Mulford, Heinrich, Mattfeld and Robeson were again the Walküre.

Bodanzky read the difficult score with authority.

Sunday Evening Concert, March 19

Mischa Elman was the star soloist for the second time this season at the Metropolitan Sunday evening concert. He played the Mendelssohn concerto and a group of short numbers. Elman, in best form, was compelled to add many extra numbers.

The soloists from the opera company were Erma Zarska, soprano, and Johannes Sembach, tenor. The orchestra, under the direction of Richard Hagemann, played, among other numbers, an intermezzo by Arthur Hochman, a local musician, which made a favorable impression.

"The Taming of the Shrew," March 20

The second, and what will surely be the last, New York performance of Goetz's work attracted one of the smallest audiences of the season. The distinguishing feature again was the magnificent singing of Clarence Whitehill. It is too bad that an artist of his calibre should have to expend so much time and energy in learning a role only to sing it twice (or perhaps again on the road). Why not recompense him by really putting on "Falstaff" next year—after several seasons of promises—for Mr. Whitehill's Petruchio has shown what could be expected of him in Verdi's splendid work? Mme. Ober again gave an excellent performance of Katharina. Vocally she was quite satisfactory and she had improved her impersonation of the character, taming herself of some of the extra shrewishness of the first performance. Mme. Rappold, Messrs. Leonhardt, Sembach, Goritz and Ruysdael again were valiant in support, but it seemed a hopeless fight for a lost cause. "Hail and farewell!" A short life and not a particularly merry one had "The Taming of the Shrew," for Mr. Gatti-Casazza himself promises that it shall not be taken from the shelf next year. In conclusion, a word of appreciation for Artur Bodanzky, who did all he could to make subjective music which is essentially objective.

Aborn Opera Season in Brooklyn

On Monday, March 20, the Aborn English Grand Opera Company began its annual Brooklyn season, this year extending a month, with a performance of "Aida." The highest price charged is a dollar, and certainly any fair-minded person could not complain of not having received his dollar's worth of opera last Monday evening. The two leading women, Bettina Freeman (Aida) and Lillian Eubank (Amneris), have good voices and sang well. A new Italian tenor, Fausto Castellano, made his American debut as Radames. He exhibited good quality of voice, particularly some strong upper tones. Millo Picco, of the San Carlo Opera Company, gave a capable routine performance of Amonasro. Henry Weldon, the excellent bass, who had been especially engaged for Ramfis to bolster up the weaknesses of the performance, was unable to sing on account of throat trouble and his nameless substitute was quite unsatisfactory.

The chorus is not as good as that usually carried by the Aborn companies and the orchestra was quite too few in

number. Ignacio de Castillo directed. In a less exacting work the company will undoubtedly show to better advantage. Last Monday evening the members were not exactly "on speaking terms with one another," for while three of the principals sang in Italian, the others indulged in various varieties of English.

The week's repertoire includes four performances of "Trovatore" and a special matinee of "Hansel and Gretel."

Marcella Craft's Program

Marcella Craft is to be heard in the following program this Thursday afternoon, March 23, at Aeolian Hall, New York:

O del mio dolce ardor.....	Gluck
Se Florindo è fedele.....	Scarlatti
Violetta.....	Scarlatti
Nina.....	Fergolesi-Ciampi
Wieder möcht ich dir begegnen.....	Liszt
Vöglein wohin so schnell?.....	Heitsch
Feldeinsamkeit.....	Brahms
Das Mädchen spricht.....	Brahms
June.....	Mrs. H. H. A. Beach
Autumn Eve.....	Max Heinrich
Butterflies.....	Henry Hadley
Star Trysts.....	Arion Bauer
Idyll.....	Edward MacDowell
A Song in April.....	Harold Osborn Smith
My Heart Is a Lute.....	Huntington-Woodman
The Awakening.....	Charles Gilbert Spross
Frieden.....	Pfitzner
Sonst.....	Pfitzner
Du meines Herzens Kronelein.....	Richard Strauss
Schlagende Herzen.....	Richard Strauss
Serenata.....	Zandonai
Mama non m'ama.....	Mascagni
Sogni e canti.....	Mazzoni

Dora Becker and T. Tertius Noble in Joint Recital

Last Sunday, March 19, Dora Becker, the violinist, and T. Tertius Noble, the organist, gave a joint recital at St. Thomas' Church, New York, before a very large audience. The program was a most interesting one and each of the numbers, both for violin and for organ, was delightfully rendered.

Dora Becker, who is well known to New York music lovers, contributed a varied program, including among her selections the following: Sonata in G minor (Tartini), Romance in G major (Beethoven), "Deluge" (Saint-Saëns), "The Swan" (Saint-Saëns), "The Wigwam" (Cecil Burrell), "The Hills" (Cecil Burrell), and the "Andante Religioso" (Thome). Mr. Noble's selections were also greatly enjoyed.

Dora Becker is constantly in demand. The programs she is now featuring are of such educational value that numerous schools and colleges, particularly, are seeking her services.

It has just been announced that the violinist will appear hereafter under the management of Regina Armstrong, Quaker Ridge Road, New Rochelle, N. Y.

Mme. Schumann-Heink Is Ill

The latest victim of grippe is Ernestine Schumann-Heink. She succumbed to it in Hanover, N. H., and was obliged to give up her recital there and also an appearance with the Boston Symphony Orchestra, her place being taken at short notice by Marcia van Dresser. Mme. Schumann-Heink is now recuperating at Atlantic City and expects to be able to resume her concert work at the beginning of next week.

Regina Hassler-Fox to Give New York Recital, April 6

Regina Hassler-Fox will give her first New York recital on Thursday afternoon, April 6, in Aeolian Hall, New York, under the management of the Wolfsohn Bureau. The contralto will be assisted at the piano by Richard Epstein. The program will consist of airs by Handel and Gluck in Italian and French and groups of classic and modern songs in French, German and English.

Singers Sued

The Russian Symphony Society has begun a suit in the Supreme Court against Lina Cavalieri, soprano, and her husband, Lucien Muratore, the tenor, for \$25,000 damages.

The claim is that the singers committed a breach of contract in refusing to sing at the Russian Symphony concert on December 19 at Carnegie Hall, New York.

Dr. Miller to Move

Dr. Frank E. Miller announces that he will remove his offices March 31 to his new residence, 17 West Fifty-fourth street, New York. Telephone, Circle 3111, 3112.

"ALLGEMEINER HILFS-BAZAR" CONCERTS**Prominent Artists-Contribute to German-American Benefit Bazar at Madison Square Garden**

In connection with the big "Allgemeiner Hilfs-Bazar," held at Madison Square Garden, New York, March 11-23, three concerts have been given daily in the big concert hall and to these programs prominent artists have contributed generously.

Among those to appear at the first concerts were Albert von Doenhoff, Adele Lewing, Adele Krueger, Lily Petschnikoff, Marcus Kellermann, Otilie Schilling, Arthur Hartmann, Alberto Jonas, Marie Mattfeld, Helen Warum and Herma Menth, reference to whose appearances are given elsewhere in these columns.

Carl Friedberg, the distinguished pianist, opened the program on Tuesday afternoon, March 14, with Schumann's "Des Abends" and "Balletmusik aus Rosamunde." He was down for another group, but a Far West engagement necessitated his catching a certain train and therefore the omission of the second group. Hearty enjoyment of the pianist numbers was exhibited.

Alexander Bloch, violinist, was another to appear at this time, with Mrs. Bloch as accompanist. His usual musicianly skill was shown due appreciation in the following: "Humoreske" (Kolar), "Gondoliere" (Sgambati), "Ungarischer Tanz" (Brahms-Joachim), "Romanze" (Wagner-

Wilhelmj), "Menuet" (Handel), "Sonnentanz" (Burleigh), Estelle Bloomfield-Adler was the soprano soloist for the afternoon, and was heard in songs by Schumann, Becker, Rogers and Holländer.

Christine Miller, contralto; Margarete Melville-Liszniewska, pianist, and Edwin Grasse, violinist, furnished a highly enjoyable program on the afternoon of March 17. Miss Miller sang "Zur Ruh, zur Ruh," "Elfenlied" and "Kennst Du das Land" (Wolf), "Winterlied" (Von Koss), "Der Schmied" (Brahms) and "Feinde Ringsum" (Fiedler). The contralto was in splendid voice, winning the admiration of the audience for her splendid singing and appealing personality. Mme. Melville-Liszniewska was likewise a much enjoyed artist by reason of her excellent pianism. She played two Polish folksongs, i. e., "Frühlingslied" and "Spinnerlied" (Moniuszko), intermezzo, op. 119, No. 3 (Brahms), "Humoreske" (Max Reger), and scherzo (D'Albert). Edwin Grasse, violinist, was heard in Goldmark, Kreisler and Grasse works.

Saturday afternoon, March 18, brought forth Yolanda Mero, pianist; Herbert Dittler, violinist, and Mariska Aldrich, soprano. Mme. Mero, the Hungarian pianist, provided Liszt numbers, namely, "Liebestraum" and the second rhapsodie, and was greeted with prolonged applause from the audience, a due recognition of her expert understanding of this instrument.

Herbert Dittler disclosed definite familiarity with violin technic and feeling for the composers in the following: "Arie" (Bach), "Ungarische Tanz" (Nachez), "Grave" (Friedman-Bach), "Schön Rosmarin" (Kreisler) and "Schmetterling" (Hubay). Max Liebling accompanied the violinist. Mariska Aldrich gave evident pleasure in Hungarian songs.

Victor Wittgenstein appeared on the second program of the afternoon, introducing the numbers with selections from MacDowell. This pianist was shown especial attention by way of applause for the excellence of his delivery.

Julia Culp, the Dutch Lieder singer, and Theodore Spiering, violinist, furnished the first Sunday afternoon program. This popular singer of the Lied was greeted with special demonstrations of applause from her hearers and many of her numbers they would gladly have heard a second time; Mme. Culp was gracious enough to repeat some of these. Mr. Spiering shared Mme. Culp's popularity and hearty welcome. Schubert, Brahms and Wolf songs were Mme. Culp's selections and Beethoven, Brahms-Joachim, Dvorák-Kreisler and Laub, Mr. Spiering's.

At the eighteenth concert, Sunday afternoon, March 19, at 5 o'clock, the German chorus from the Metropolitan Opera House was a conspicuous contributor.

Monday afternoon, March 20, Melanie Kurt, soprano of the Metropolitan Opera Company, headed the list of participants. Her songs were Wolf's "Gebet," Brahms' "Von Ewigem Lebe" and Strauss' "Cécilie." She was accorded one of the heartiest of receptions, as her voice and vocal

art would warrant. For encore she sang Brahms' "Der Schmied."

Among others who have been active contributors are Otto Goritz and Albert Reiss, of the Metropolitan Opera Company.

The bazar concludes today, March 23. The concerts of Tuesday, Wednesday and Thursday will be reviewed in the next issue of the *MUSICAL COURIER*.

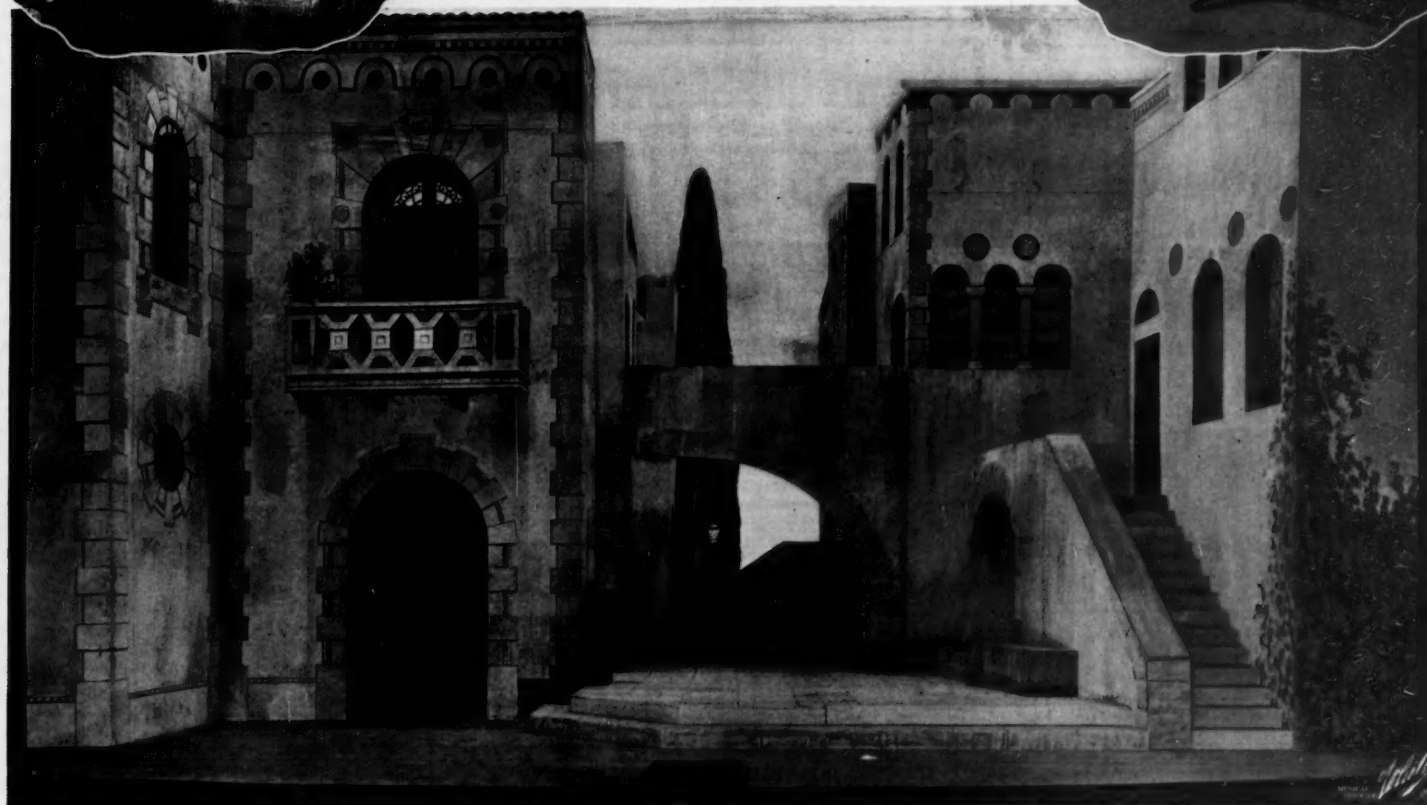
Loisa Patterson Praised by Italian Press

Loisa Patterson, the American soprano who has been studying for opera in Europe during the last three years, has been heartily praised by the Italian papers for her splendid vocal work. She has during this past winter devoted her time principally to singing at concerts for the benefit of one or another of the Italian war funds, or to singing for the soldiers in some of the various hospitals which abound in the vicinity of Florence, where she has been working with Leopoldo Mugnone. The "Giornale D'Italia" of Rome, one of the most important papers in Italy, said of her work, "She sings with much expression and art, possesses a beautiful voice and a splendid method of singing and was obliged to add numerous encores;" while "La Nazione" of Florence said, "Signora Patterson's art is so well known that it needs no fresh mention here. She has a beautiful and rich voice, a most perfect style, and sings with great dramatic expression."

CLARENCE WHITEHILL (PETRUCHIO) AND
MARGARETE OBER (KATHARINA).



MARGARETE OBER AS KATHARINA AND MARIE
RAPPOLD (SEATED) AS BIANCA.



THE FIRST ACT SETTING: BEFORE BAPTISTA'S HOUSE IN PADUA.

SCENES FROM "THE TAMING OF THE SHREW" REVIVAL AT THE METROPOLITAN OPERA HOUSE

(See review on page 24.)

TWO CHICAGO COMPOSERS' WORKS FIGURE ON SYMPHONY PROGRAM

First Hearing of Carpenter's Concertino for Piano and Orchestra—Cole's "Symphonic Prelude" Also Played—John McCormack Draws Vast Audience—May Peterson Scores in Recital

Chicago, Ill., March 18, 1916.

Works by two Chicagoans were features of the Chicago Symphony Orchestra's twenty-second pair of concerts on Friday afternoon and Saturday evening, March 10 and 11. In the first half of the program Rosseter G. Cole's "Symphonic Prelude" was given place and after the intermission John Alden Carpenter's concertino for piano and orchestra was brought to first hearing. Percy Grainger, the soloist at this pair of concerts, performed the piano part of the Carpenter work. Cole's symphonic prelude for orchestra and organ was heard about a year ago when Glenn Dillard Gunn gave it place on one of his American programs, at which time it impressed favorably. It made another splendid impression at these concerts, being accorded a rousing reading by Frederick Stock and his men, with Wilhelm Middelschulte at the organ. It is fluent, melodic and spirited music, and both composer and composition were warmly applauded by a large gathering.

Mr. Carpenter's contribution proved to be a significant addition to American music. Its purely American atmosphere, clever though intricate orchestration and peculiar coloring are its salient points. Mr. Carpenter is more widely known in the musical world through his numerous compositions written for the voice than by his instrumental outputs, although he has made some valuable contributions in the latter form also. Extraordinarily difficult though it is, the Chicago Symphony Orchestra and Mr. Grainger, nevertheless, gave the concertino a vivid reading and in no small measure are they responsible for the success of the composition. Mr. Grainger played it in a finished, skillful and musicianly manner that evoked much highly deserved applause for performer as well as composition. Also deserving of much praise is the magnificent and masterful performance Mr. Stock and his men gave the work, at the conclusion of which Mr. Carpenter was brought out to

bow many times in acknowledgment of the vehement ovation tendered his latest output. Mr. Grainger was also recalled time and again in appreciation of his valuable part in the success of the composition.

In addition to the above named works Mr. Stock also presented Schumann's overture, scherzo and finale, op. 52, and Liszt's "Mephisto" waltz, both of which were given excellent performances. Mr. Grainger also played the Grieg concerto in A minor with his great technic, virtuosity and skill ever apparent, and indeed his was success unqualified and rightly so. The orchestra gave adequate support to the pianist in this number.

JOHN MCCORMACK AGAIN

Once more did John McCormack draw an audience that completely packed the vast Auditorium from pit to dome last Sunday, several hundred listeners being seated on the stage and hundreds more were turned away disappointed. And this was the third appearance of this phenomenal tenor inside of two months—a fact that speaks for his ever increasing popularity. Two numbers by Fritz Kreisler—dedicated to Mr. McCormack—opened the "festivities," "O Salutaris Hostia" and "O Santissima," which were sung with that rare art that is characteristic of John McCormack. Following those he sang works of Schubert, Max Reger, Rachmaninoff, Liszt, a group of Irish folk-songs arranged by Hughes and Fox, Burleigh, Edwin Schneider, Coleridge-Taylor and James G. MacDermid's "If You Would Love Me," and encores and encores and encores! MacDermid's composition was a request number and proved a charming bit as sung by McCormack.

Donald McBeath played numbers by Mozart, Svendsen and Smetana in a highly pleasing manner and won much well deserved applause. Edwin Schneider played artistic accompaniments for both the singer and the violinist.

MAY PETERSON SCORES SUCCESS

At her first Chicago song recital given on Sunday last at the Illinois Theatre under the management of F. Wight Neumann, May Peterson made a highly favorable impression. A large audience assembled to listen to the singing of this young American coloratura soprano from the Paris Opera Comique and was not lax in its appreciation. Miss Peterson has a voice of appealing beauty, which she uses with considerable style and finish and imbues each selec-

tion with its delicacy and sweetness. Her program was well arranged and proved highly interesting. The pieces which made up her first group were the "Alleluiah," from Mozart's "Exultate"; the air, "Care Selve," from Handel's "Atlanta," and "Ah! che amando e ra felice," of Mozart, which were delivered with agility, brilliance and clarity. She also disclosed her charming organ to excellent advantage in the German numbers that formed her second group—Schubert's "Nacht und Träume" and "Liebesbotschaft," Erich Wolfe's "In einem Garten" and "Keine Sorg um dem Weg," of Raff.

But in her third and last groups—offering French, Spanish and English selections—was the talented artist most fascinating. Widor's "Contemplation," "Serenade Italienne" chausson, "Il Pleut des petates de fleurs" (Rhene-Baton), "Aux Temps des Fees" (Koechlin) and "J'ai pleuré en reve" (Hue) were exquisitely done. Also in the three Granados numbers—"El tra la la y el punteado," "De aguel majo amante" and "El majo discreto"—did Miss Peterson meet with instant success. Highly interesting and captivating were the Spanish works of Granados. They proved delightful, melodious bits as interpreted by Miss Peterson. Lieurance's "Indian Lullaby," Mallinson's "Snow Flakes" and "Autumn" by Rogers made up the balance of that group. Especially by the delicacy of her pianissimo, beautiful tone color and charming stage presence does Miss Peterson impress. Judging from her complete success at this, her first appearance in Chicago, it will by no means be the last appearance in the Windy City of this highly talented singer.

Ellmer Zoller deserves particular mention for his sympathetic piano accompaniments, which added much to the artistic program.

BUSH CONSERVATORY NOTES

On Tuesday evening, March 14, a "Students' Recital" was given at the Bush Conservatory in which pupils of the vocal, violin, piano and expression departments were heard. Wednesday, March 15, at 1:30 p. m., the "Piano Interpretation Class" was conducted by Edgar A. Brazelton.

Thursday, March 16, a "Studio Recital" was given by Lillian C. Wright, soprano, and Raymond Harmon, tenor, both pupils of Charles W. Clark. The program was given in Mr. Clark's studio at the Bush Conservatory.

On Saturday, March 18 (today), at 2:30 p. m., Charles W. Clark conducted a vocal interpretation class.

Today, Saturday, March 18, at 3:30 p. m., a "Studio Recital" was given by the School of Expression under the direction of Mae Julia Riley.

NICOLAY SINGS FOR GREEKS

Generally benefit concerts are an unhappy mixture of good will and fine art, with the balance usually wanting on the side of art. But such was not the case last Sunday evening when Constantin Nicolay, the distinguished Greek basso and member of the Chicago Grand Opera, presented himself in recital for the profit of his unfortunate countrymen. Mr. Nicolay gave the highest of his art to the enterprise. His success was unqualified. Interspersing operatic arias were several Greek folksongs, as the audience was largely composed of Greek-Americans. The folksongs proved an agreeable feature, as they are real gems and, as given by Mr. Nicolay in the classic tongue, appealingly beautiful as the expression of the longing of a suppressed people.

The basso opened with an aria from Verdi "Don Carlos," immediately striking a note of distinction, and following up his lead with other operatic arias by Bizet and Delibes. The popular "Ballade du Veau d'or," from Gounod's "Faust," charmed completely. Mr. Nicolay delivered the grand air from "Alexander's Feast," by Handel, magnificently. The novelty of the program closed the evening—the "Marcos Bozzaris," from a Greek opera by Carrer.

Nicolay's voice is still big and beautiful in quality, and he sings with transcendent art. Charles Lurvey at the piano played with his usual facility.

ORCHESTRA'S CONCERTMASTER IN RECITAL

Harry Weisbach, distinguished concertmaster of the Chicago Symphony Orchestra, appeared at Orchestra Hall, Sunday afternoon, in recital, under the direction of Wesels and Voegeli.

Isaac van Grove, the capable and artistic pianist, matched the soloist, supplying such beautiful assistance as to make the recital one lovely ensemble. Especially fine was the Schumann D minor sonata, op. 121, opening the program. Mr. van Grove's playing placed him far above the average successful musician. His feeling for the master and his intentions were a delightful revelation, and his delivery of his message revealed a wonderful reserve technical force. Both artists did the Bach suite, E minor, magnificently, making it especially interesting. A novelty in the form of a Conus concerto—well written and at times beautiful, though not unusual—found place on the program, which was gracefully closed with the "Thais Meditation"

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MADRIGAL CLUB AT CENTRAL MUSIC HALL

Immensely gratifying to those concerned must have been the capacity house at the annual concert of the fifteenth season of the Madrigal Club, Thursday evening at Central Music Hall. The work of the chorus in the main justified the faith placed in it by the public. Its work is excellent; the balance is well maintained, the attacks precise and the tone quality fine, particularly in the male section. An added word for the rather remarkable enunciation must be given.

When the prize of \$100 offered by the W. W. Kimball Company was awarded to George W. Chadwick for his beautiful song, "O Lady, Leave Thy Silken Thread," evidently a wise decision was made. It was one of the best things heard on the program upon this occasion, and excited enthusiastic applause from the auditors.

Albert Borroff, a local basso, was the soloist. Only two short numbers were heard of his last group. His greatest asset appeared to be his enunciation, which was excellent. His voice seems to lack resonance.

STELLA WESTENBERGER WITH INDIANAPOLIS ORCHESTRA

Stella Westenberg, well known Springfield contralto, has been engaged to appear as soloist with the Indianapolis Orchestra on April 9. Miss Westenberg will sing an aria from "Samson and Delilah" and a group of songs.

GORDON CAMPBELL BUSY

Gordon Campbell, the well known pianist and accompanist, appeared in recital Saturday afternoon, at the Auditorium Building. His program included a Handel sonata, No. 1, and the Brahms D minor sonata, op. 108. Mr. Campbell appeared with Mabel Preston Hall, of the Chicago Opera, at a recent LaPorte concert. The success was unqualified.

AMERICAN CONSERVATORY RECITAL

The program given by the children's department of the American Conservatory last Saturday afternoon, at Kimball Hall, was a praiseworthy one, and reflected the thorough and painstaking instruction they had received. Several of the youthful performers displayed unusual talent, which gives promise for achievement in future years. While every number on the program was very creditably done, the performance of the Shelling concerto by Marion Roberts, the Chaminade "Concertstueck" by Olga Serlis, Liszt fantasia by Philip Warner, and the Mendelssohn concerto in G minor by Edith Sopkin, deserve special mention. A large audience was present.

MISS WESTERVELT'S CHORUS REPEATS PROGRAM

On Sunday afternoon, March 12, Louise St. John Westervelt presented her chorus of one hundred young ladies in concert at Sherman Park under the auspices of the Civic Music Association. Ethel Edith Jones, mezzo-soprano; Soli Nemkowsky, violinist; William Griffith Hill, pianist; Grace Wynn and Elizabeth Pease were the assisting soloists. Miss Jones and Miss Wynn are both pupils of Miss Westervelt and did credit to their teacher in their solos. The concert went off beautifully and was most enthusiastically received by a very large audience, which recalled all the soloists. The program given on this occasion was practically the same as the one given by the chorus last Thursday evening and which was reviewed in these columns in the previous issue.

AMERICAN SYMPHONY ORCHESTRA TO GIVE POPULAR SERIES

Cohan's Grand Opera House will feature the finest music perhaps ever resounding within its four walls since its construction many years ago, when the American Symphony Orchestra, under the direction of Glenn Dillard Gunn, plays a program Sunday afternoon, March 26. This will be followed by two others of this particular series. Soloists whose names stand for much artistically in the music world will appear. The pianists engaged are Moses Boguslawski, Myrtle Elvyn; violinist, Guy Woodard; cellists, Preston Search and Franz Wagner, and vocalists, Sibyl Sammis-MacDermid, soprano, and Charles W. Clark, baritone.

Sibyl Sammis-MacDermid will be the soloist at the first concert of the series, at which she will sing "Dich theure Halle," from "Tannhäuser," and a group of songs, consisting of "My Love is Like the Red, Red Rose," James G. MacDermid; "Hammock Song," Edward C. Moore, and "Morning Song," by Jeanne Boyd.

CHICAGO MUSICAL COLLEGE ITEMS

Students of the school of acting and expression, under the direction of Letitia V. Barnum, and the school of ballet, under the direction of Marie Jung, gave a public entertainment in the Ziegfeld Theatre, Saturday morning, under the auspices of the Chicago Musical College.

Margaret Fears, a student of Mae Stebbins Reed, of the Chicago Musical College, recently discontinued her studies in the dancing department in order to take a professional

engagement. She is now dancing in "Sibyl," at the Knickerbocker Theatre, New York. In the production are Joseph Cawthorne, Donald Brian and Julia Sanderson.

NINA BOLMAR WILL GIVE RECITAL

At the next concert of the co-operative series given by the Loro Gooch Bureau, Nina Bolmar, the Chicago soprano, will present the program at Central Music Hall, on Sunday afternoon, March 26. Miss Bolmar will be assisted by Ina LeClaire, pianist, of the Bush Conservatory of Music. Her program will include works by Handel, Charpentier, Sinding, Koschat, Ward Stephens, Scott, and a group of old Irish songs.

SPRY SCHOOL NOTES

Walter Spry is presenting two of his artist-pupils in the interpretation classes this month. March 15 at noon, Margaret Farr played the variations, op. 54, of Mendelssohn; "The Lark," by Balakirew, and the Grieg concerto. March 22, Alice Chase, of Muscatine, Iowa, will present a program that she will play in her home town next month.

Hugo Kortschak has returned from a short tour in the South. He will fill several dates this spring with his quartet.

RUDOLPH REUTER, PEDAGOGUE

Rudolph Reuter's work as a teacher is gaining wider recognition every season, and his pupils are to be accounted among the leaders in the Middle West's younger generation of musicians. Among them, Bernard Dieter has established an enviable reputation as virtuoso, teacher and composer; Florence Bettray (Racine) has appeared with great success in many concerts, including those of the Milwaukee Orchestra; Frank Mannheim (Dayton, Ohio) recently gave a successful recital for the Civic Music Association; John Carre (a brilliant pianist from Racine), Sylvia Bargman, Frances Grigsby (South Dakota) and Julia Rebeil (Arizona) have done much successful concert work, and mention should be made of Vera Bowen, Myra Seifert and fifteen year old Aaron Ascher, who have gained recognition as public performers.

STOPPANI WRITES FROM WAR ZONE

P. Stoppani, who will be remembered in musical circles here, sent a postcard to this office from the war zone, showing the Albergo Alpino, Bormio, on which he writes: "Best greetings and wishes from the place of a short rest, before getting up again into the mountains." Mr. Stoppani left Chicago about a year ago to fight for his country.

RUDOLPH REUTER WILL ASSIST QUARTET

Rudolph Reuter, well known pianist, will assist the Kneisel Quartet at its third and last chamber music concert at the Illinois Theatre, on March 26, playing the piano part in the new Ravel trio, recently given its first American performance in New York.

NOTES

Agnes Geist Beebe, former artist-pupil of Herman Devries, made a highly successful appearance with Zukowsky's Orchestra, at the New Hebrew Institute, recently. Her rendition of an aria from "Aida" was authoritative and beautiful. An ovation was accorded the singer, and she has been re-engaged for next season's appearance with the orchestra.

Orpha Kendall Holtzman, the Chicago soprano, appeared with success at the fifth concert of the series given by the Western Springs Women's Club last Thursday afternoon. Edward Collins, the American concert pianist, assisted, giving two Liszt numbers most artistically.

The program for the eighteenth concert of the fourth season of the Sinai Orchestra, under the direction of Arthur Dunham, was given Sunday evening, March 19, when Suppe, Beethoven, Grainger, Boccherini and Strauss numbers, were presented.

Emma Menke, of the faculty of the Mary Wood Chase School of Musical Arts, gave a group of French and Russian numbers at the meeting of Les Matinees Françaises on Wednesday, March 15, at the home of Mrs. Ansley, 2618 Lake View avenue. Miss Menke also played for the Evanston Music Club on Monday, February 28.

Harriet Case, dramatic soprano and instructor at the Iowa State Teachers' College, at Cedar Falls, spent a week's

time in Chicago, where she formerly was prominent in the concert and teaching field. Miss Case's itinerary will take her East next fall, and her present tour includes the greater part of the Middle West.

James Goddard, basso of the Chicago Opera Association, is to give a recital in Nashville, Tenn., on Monday, March 27. Since the close of the opera season Mr. Goddard has been kept constantly busy, singing in concert and recital.

Ethel Geistweitz Benedict, from the MacBurney Studios, will be soloist at the Illinois Convention, at Jacksonville, in May. Charles W. Clarke, baritone, and the Minneapolis Symphony Orchestra will be other features.

Lillian Heyward in Demand

Lillian Heyward, the young soprano, who sang so successfully as soloist Sunday evening, March 12, when the Baptist Church of Montclair, N. J., gave Gaul's "Holy City," under the direction of Mark Andrews, has completed plans for her spring festival tour.

Miss Heyward will leave New York on the night of May 14 for Albion, Mich., where on the 16th she will sing with the St. Cecilia Club. The club will sing "Fair Ellen," by Bunch, and Miss Heyward will render several solos for the club and two groups of songs by Mrs. Beach and Spross, as well as the aria from Charpentier's "Louise."

Next she goes to Cleveland and appears with the Metropolitan Male Chorus, under the direction of Will Davis. May 19 she sings with the Studio Club of that city, and is to be heard with Lila Robeson, contralto, in Sullivan's "Golden Legend." She then moves on to Erie and Buffalo for several private recitals. Other numerous engagements are pending.

Saturday night, March 18, she sang with Elizabeth Newbolt, at the home of Dr. Bainbridge, of the Polyclinic Hospital, New York. March 28 she will be one of the assisting soloists at the Musicians' Club. On that occasion the compositions of Mr. Protheroe will be given. Particular interest centers around the engagement, because Mr. Protheroe was one of the adjudicators at the Pittsburgh International Eisteddfod in 1913, and awarded Miss Heyward the prize which she won in a competition with thirty-nine other sopranos.

Frederic Martin's Numerous Dates

Numerous important public appearances and a large class of pupils are keeping Frederic Martin, the eminent concert and oratorio soloist, very busy. In addition to his other duties, he is the bass soloist at the Fifth Avenue Presbyterian Church, New York, where he is heard twice each Sunday.

Forthcoming appearances will take him east, south and west, and include the following: April 12, Brooklyn, N. Y.; April 21, New York City; April 23, with the Handel and Haydn Society of Boston, this being his second appearance this season with that organization, in "Judas Maccabæus"; April 27 and 28, in "The Creation" and a recital at Danville, Va.; May 5, recital at the State Normal College, Winona, Minn.; May 6, recital at St. Mary's School, Knoxville, Ill.; May 8, soloist with the A Capella Choir, of Milwaukee, Wis., this being his fourth appearance, in "Judas Maccabæus"; May 11, at Ohio University, Athens, Ohio, in "St. Paul"; May 19, in Verdi's "Requiem" at Keene, N. H., music festival (another fourth appearance).

A most delightful evening of music was given recently at the attractive New York studios of Mr. and Mrs. Martin, at which time they presented their pupils, Mrs. John Hettrick, soprano; Frances Gettel, contralto; Mae Timpson, soprano, and Edward Sahn, baritone. Each showed the results of the careful training they are receiving from these experienced and competent teachers. A similar affair for more advanced pupils is being planned.

During June and July, Mr. and Mrs. Martin expect to be at Bristol in the mountains of Virginia, where they had a large class last summer.

OMAHA, NEB.—The Tuesday Morning Musical Club, Omaha, Neb., arranged an appearance of the Zoellner Quartet at the Fontenelle.

NOTICE TO MANAGERS AND ARTISTS.

The Ravinia Opera Company is now organizing for Grand and Light Opera. The season of 1916 will run for a period of ten weeks commencing July 1, 1916, at Ravinia Park, Chicago, Illinois. The Management is looking for artists of experience and reputation for both Grand and Light Opera. Ravinia stands alone in its reputation in America in high class summer opera. It is the Bayreuth of America. In Grand Opera it produces excerpts from the following Operas:

Carmen, Martha, Faust, Trovatore, Rigoletto, Pagliacci, Rusticana, Secret of Suzanne, Butterfly, Boheme, Thais, Lohengrin, Tosca, Jewels, Hoffman, Aida, etc.

In Light Opera it expects to produce among others the following Operas:

Bohemian Girl, Mikado, Robin Hood, Serenade, Pirates of Penzance, Pinafore, etc.

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INTEREST CENTERS IN MILHOLLAND RECITAL

Young Singer Who Has Lived Most of Her Life Abroad to Make Debut Song Recital Here

Vida Milholland, the young American soprano, will make her first appearance in New York Monday evening, March 27, at Aeolian Hall. Miss Milholland has met with distinct success abroad (where offers for opera were made her), and also outside of this city, but up to this season the



VIDA MILHOLLAND,
Young American soprano, with her dogs, at her home in the
Adirondack Mountains, N. Y.

serious young artist would not sing in the metropolis. First of all, she felt that her voice was not ready and she believed there are too many "would be" artists before the public. Then, too, the Milholland family has lived most of the time abroad, only coming to America for the summer.

When a mere child, Miss Vida decided that she must have a musical career. After traveling over Europe and being among music lovers a good part of the time, her ambition increased. Eventually she gave up a college education, which she believes is a most important thing, and instead took up special subjects along with her music. She studied voice culture under Mme. Garrique Mott, Morgans, of the Metropolitan, and in 1914 Maestro Fernando Tanara accepted her as his pupil, and today she is ready to give the public an opportunity to hear her beautiful voice.

Miss Milholland sang at Whitfield's Tabernacle, London, not long ago, and was given a royal reception by over 2,000 people, among whom was Mrs. Lloyd George, who became most enthusiastic about the young singer.

Her reception was highly flattering when she appeared at Lady Bland-Sutton's, wife of the famous London surgeon, and sang a group of Persian songs in the original. While being interviewed, Miss Milholland touched humorously upon the episode.

"One of the jolliest experiences of my life," she said, "was at the Bland-Sutton's musicale. The morning of the musicale I played golf, and reached home so late that I was forced to sing that afternoon without a second's prac-

tice. I had promised to give several Persian songs—that lovely, oriental, kind—and in the original. They went off very well and one or two Persian 'dignitaries' came up and expressed their delight in 'rather nice words.' But the funny part of it was that I compared notes with my accompanist and we both agreed that my singing had been a bit flat. Yet it was not apparently noticeable because the songs in some places were peculiar."

Miss Milholland is delightful in her ballads and just before sailing from England she sang for a large gathering of blind people.

She is very serious in her art and believes that a singer must have a broad scope. She must study subjects closely allied with music itself. The public is the one to be considered. It has been her experience to find that real, fine work receives more appreciation than the so called "flashy" kind.

The young singer is very fond of outdoor life and, although American to the "core," she at times reminds one of an English girl. Many of her expressions are so thoroughly English. She is very striking in appearance, and has a unique personality. Her artistic sense is very keen and she has some degree of dramatic ability, which is so essential in singing, especially as she expects to sing in opera eventually. After her recital March 27, she will go on a tour for some little time. Her manager, Ottakar Bartik, has booked her for numerous engagements in the vicinity of Washington and Baltimore. "To see America" is an anticipated pleasure to which Miss Milholland is looking forward.

She is the younger daughter of John E. Milholland and sister of Inez Milholland Boissevain.

The event, it is expected, will draw out members of New York's "Smart Set" as well as some from Washington and other cities, where Miss Milholland has been extensively entertained.

Her program will include a group of Russian, Italian, German, French, Persian (original) and Old English airs.

Katharonza Clarvoe, Composer

Katharonza Clarvoe, the well known voice teacher, has recently earned another title—that of composer. Mme. Clarvoe has written a suite in E minor for the violin with piano accompaniment, which is bound to be a success when put on the market.

Mme. Clarvoe was born in Maryland, where she studied with a pupil of Hector Berlioz for three years. Following a period of study devoted to harmony, composition and orchestration she took up that of voice with Carl Gens, well known then in Baltimore.

At present Mme. Clarvoe is teaching in New York and claims to restore as well as train voices. One of her present pupils has regained the power of voice that she lost more than fifteen years ago, under the careful instruction of this competent teacher and artist.

The first part of this winter, Mme. Clarvoe was warmly received at the Thimble Theatre, New York, when she played the music of a three act light opera, which she wrote a short time ago. The libretto, written by another person, did not prove satisfactory, so that Mme. Clarvoe has not done anything as yet about its production. She is looking about for a new librettist. A notice in the Thimble Theatre program said: "Mme. Clarvoe's music was well selected and represents the ability and versatility of the artist."

C. GRANT SHAFFER'S SERIES CONCLUDED

Excellent Soloists Heard in the Fifth Concert of the Ninth Series

Mildred Dilling, harpist; May C. Korb, soprano, and the Sittig Trio were the artists at the fifth concert of the season, which was given in the assembly hall of the Eliot School, Newark, N. J., on Friday evening, March 17. Miss Dilling, who is a popular favorite with music lovers of the metropolitan district, played two groups which included "Am Springbrunnen" (Zabel), "Chaconne" (Durand), "Song of the Boatman of the Volga" (Russian folk-song), "Les Follets" (Hasselmans), "Arabesque" (Debussy), "Patrouille" (Hasselmans), and "Impromptu Caprice" (Pierné). Miss Dilling is thoroughly familiar with her instrument and her numbers were played with all the consummate art which she possesses. Special mention, however, should be made of "Les Follets" and the Debussy work.

Miss Korb will be remembered as the young singer who was selected, from a great many other competitors, to sing at the Newark music festival last spring. On that occasion she scored a genuine success, the beauty of her voice and the excellence of her interpretation eliciting the praise of all who heard her. Since that time her voice has matured, and her performance on Friday evening showed her to be an artist who is seriously striving toward still higher fields of vocal art. She sang an aria from Massenet's "Le Cid," and a group in English which included "To a Messenger" (La Forge), "Damon" (Strange), "The Day is Done" (Spross) and "Stolen Wings" (Willeby).

Haydn's trio in C major opened the program and was given a musicianly interpretation by the Sittig Trio. This trio consists of Frederick Sittig, piano; Gretchen Sittig, violin; and Edgar Hans Sittig, cello. In the opening number and the allegro movement from the same composer's trio in D major, they maintained an excellent ensemble. Miss Sittig played a romance of Svendsen, and Master Sittig gave as solo numbers the andante from Goltermann's concerto and a mazurka of Popper.

Henry M. Williamson, at the piano, played excellent accompaniments.

This concert closed the ninth year of these artists' concerts, in the giving of which C. Grant Shaffer has been the chief factor. They have been much appreciated by the pupils and the parents as well as music lovers in general. Each concert is looked forward to with anticipation which has not failed to become realization, and which has drawn a capacity house. And each year Mr. Shaffer has scored even greater success and won the sincere thanks of a clientele which is ever increasing.

Buckhout Sample Program

Mme. Buckhout, the soprano, has a list of sixty-three songs written for and specially dedicated to her. Following is a sample program which she gives, all these songs having been selected from the above mentioned list:

"Resignation," Cornelius Rübner; "Apres," Alfred



MME. BUCKHOUT.

Robyn; "Du bist wie eine Blume," C. Duvernay; "Die Gloche," M. Blazejewicz; "Der Blunmon en ensam Aster," L. J. Munson; "A Rondel of Summer," Frank Bibb; "Dearie," Philip Jarne; "You and I," Ward-Stephens; "A Valentine," Hallett Gilberté; "Moon Song," James P. Dunn; "Phyllis," Marion Bauer; "The Star," Claude Warford; "I Am the Wind," E. R. Kroeger; "Sweet Summer, Goodbye," L. S. Collins; "A Lovely Maiden Roaming," Gena Branscombe; "Love in April," Christiaan Kriens; "Eternity," Oley Speaks; "Shadows of Evening," Kerr Polla; "Spring," E. Parker; "That Perfect Hour," A. Walter Kramer.



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Hungary's Greatest Young Violinist

"Miss Zentay played brilliantly."
—New York Herald.

"She gave a program of extremely difficult works."
—New York American.

MANAGEMENT:
EMIL REICH, 1531 BROADWAY, NEW YORK CITY

SAN FRANCISCO SYMPHONY AUDIENCES LOUDLY CHEER ALFRED HERTZ

Unusual Demonstrations of Enthusiasm Mark Concerts Conducted by Noted Baton Chief—
Nikolai Sokoloff Effects Brilliant Debut as Leader of
People's Philharmonic Orchestra

San Francisco, Cal., March 12, 1916.

Alfred Hertz achieved his greatest triumph of the season at the Cort Theatre last Friday afternoon and the event was repeated today, with a repetition of the Friday program, following out the system arranged at the opening of his engagement as conductor of the San Francisco Symphony Orchestra. The symphony for the pair was Beethoven's third. There were other compositions that were made so virile that they entirely won the musical heart of San Francisco. It becomes trite to rementation programs. Imagine, however, the house breaking out into loud and continued cheering at the close of a symphony performance that took something like two hours. This does not mean that there were occasionally "bravas," but the entire audience, so far as could be observed, was so completely carried away with enthusiasm that cheers came from all portions of the house, from the orchestra, where the higher price seats were, from the balcony, from the gallery, and that indicated clearly the degree of success the conductor had in making effective appeal to every sort of musical intelligence and every grade of musical appreciation.

For a symphony concert the demonstration was practically unparalleled in this demonstrative and warmly appreciative city of music. It was like an ovation of a grand opera night when stars, chorus, orchestra, story, scenery—all the possible aggregation of accessories is assembled in one supreme effort to awaken the emotional element in a strongly moved audience, at the climax of progress of one continuous work. On this occasion Mr. Hertz received such applause as to justify all that has ever been said regarding his capacity for giving orchestral music in the most splendid and musically accurate style, blending the art of correct reading with all the moods and beauties exemplified by the master composers.

What was written recently in this department concerning the degree of perfection in execution by the orchestra, that has been developed through the genius and faithful hard work of Mr. Hertz, applies equally in connection with the performance of last Friday afternoon and the repetition of the same today. The interpretations by Hertz proved his abilities in that direction; at the same time the orchestral performers demonstrated their capacity. All the choirs seemed to be near faultless. In response to the beats of the baton, in delicacy, ensemble, in all possible ways the orchestra showed again the steady advancement that gives evidence of the strength and wide musicianship of Alfred Hertz.

The season has not only tried out Mr. Hertz, but also has served as a test of the regard of the people for his work and the work of his orchestra. That the enthusiasm should reach such a pitch absolutely has justified the wisdom shown by the board of governors of the San Francisco Musical Association in selecting Mr. Hertz to head the season and to make it an element for education. The facts are so significant in this connection that the space is required to do the situation justice.

SOKOLOFF CONDUCTS PEOPLE'S PHILHARMONIC

Last evening, at the Dreamland Rink Auditorium the first appearance in concert of the People's Philharmonic Orchestra took place, with Nikolai Sokoloff as conductor. As has been mentioned previously the Philharmonic organization includes as performers a large share of the Exposition Symphony Orchestra that played daily for a period of months at the Panama-Pacific International Exposition in San Francisco. Therefore there was an instrumental nucleus of skill and experience. Altogether there were sixty-five performers. In the different choirs the leaders are as follows: Emilio Meriz, concertmaster; George H. Kalthoff, principal of the second violins; C. Heinsen, principal of the violas; Stanislas Bem, principal of the cellos; Oscar Geoffron, principal of the bass violi; James R. Gallet, harp; R. Herold, piccolo; A. Rovelli and H. Benkman, flutes; C. Addimando and A. Mason, oboes; Francisco Mancini and W. H. Cully, clarinets; C. Baier and C. Kruter, trumpets; Richard Kolb and Eugene La Haye, bassoons; R. Rocco, Edward Schafer, T. Pechham and B. Colville, horns; tuba, Ralph Murray; tympani, Walter A. Woods; drums, George Huntington and Dexter M. Wright.

There were less than half a dozen rehearsals prior to this first concert. Necessarily, therefore, there were lapses in attack; lack of smoothness and accord in ensemble, and this would naturally be expected. But, with shortcomings due to such a brief season of preliminary practice

together, the orchestra of the Philharmonic at once took a place in the public estimation. The attendance was about 2,000 at an estimate, but may have been a few hundred more. This number of people was concerned largely in the applause, which was very enthusiastic. The conductor, Nikolai Sokoloff, was recalled four times to bow acknowledgments at the close of one of the numbers. Judging from the indications, and being quite familiar with the history of popular favor in this city, it is here expressed as an opinion that the People's Philharmonic Orchestra has in view a prosperous season for the concerts now arranged for—ten in number—at least in attendance. As to the financial part of the season, it is reported that a large guarantee is available to make up any deficiency that may be encountered.

Back of the organization, as enthusiastic backers, are Mr. and Mrs. Casserly, whose public spirit caused the assembling of the now well known Innisfail Quartet, which was directed by Mr. Sokoloff. Mr. and Mrs. Casserly have been regular attendants at the preliminary rehearsals of the Philharmonic Orchestra. They were greatly pleased last evening at the success obtained and were enthusiastic concerning the ability manifested by Mr. Sokoloff as conductor.

The program included the "Freischütz" overture; Tchaikowsky's "Pathétique" symphony (third and fourth movements); the "Peer Gynt" suite of Grieg; "Chant du Menestrel" for cello and orchestra, with Stanislas Bem as the soloist—and the solo was exceedingly effective and clean-cut; Sibelius' "Triste," walse; and March "Slav," op. 31, Tchaikowsky. The soloist was Alice Gentle, who sang Massenet's "Pleurez, pleurez Mes Yeux" from "El Cid." Miss Gentle made a great hit with this aria. The program is interesting as indicating the sort of music that will be performed at very low prices, for educational purposes.

The success of the initial performance was so decided that it occasioned general surprise. Walter Anthony, musical editor of the Chronicle, wrote the following estimate of Sokoloff in his entirely new position as conductor of a symphony orchestra:

"San Francisco, last night, put the laurel wreath on the brow of a new conductor and took him to her heart in fine and hearty love. San Francisco last evening, at Dreamland Rink assembled, pronounced him great, cheered him, thrilled with him and gave him the benefit of her unqualified endorsement. The event was the debut of Nikolai Sokoloff as conductor. It was accomplished with real splendor. We say he is great. The world will say so, too, in time."

AND STILL ANOTHER ORCHESTRA

The Pacific Coast Musical Review has the following to say relating to the San Francisco People's Orchestra (a projected enterprise entirely disconnected with either the

San Francisco Symphony Orchestra or the People's Philharmonic Orchestra), which is of interest in the present state of facts, when three symphony orchestras are proposed as features of the musical life of San Francisco:

Giulio Minetti, conductor; William Chamberlain and Mr. Wood, three of the leading factors of the San Francisco People's Orchestra, called on Alfred Hertz last week and explained to him the purposes of their organization. They assured him that they did not in any way intend to be regarded as opposing the interests of the great institution of which Mr. Hertz is the head, nor is it their desire even to divide public attention between two orchestras while the regular season of the Symphony Orchestra is still in progress. Mr. Hertz declared himself heartily in favor of concerts of a character to appeal to the masses and to those people who cannot afford to pay high prices for good music. He furthermore was favorable to the idea of having the members of the present orchestra kept together as much as possible, as he is exceptionally pleased with their ability and their sincerity. The desire of the San Francisco People's Orchestra Association to comprise its organization from members of the San Francisco Orchestra, including sixty-two musicians, naturally must prove of much satisfaction to the musicians as well as the public. In the East all the leading symphony orchestras are kept together during the summer and give concerts at popular prices under different leadership. The first concert of the San Francisco People's Orchestra will take place on Sunday afternoon, April 9, immediately following the close of the regular symphony season. It will be the purpose of the People's Orchestra to give opportunities to resident artists to be heard, and also to resident composers to have their works, if meritorious, presented at its concerts. In other words, the entire object of this orchestra is to give good music at low prices and to give resident artists and composers chances to display their talents.

ALAMEDA COUNTY CHORUS CONCERT

The Alameda County Chorus of three hundred voices gave a concert in the Oakland Civic Auditorium under the direction of Alexander Stewart, Tuesday evening, February 29, which was remarkably good, a result that was due largely to the musical direction of Mr. Stewart and the presence of prominent local soloists. The songs "of other days" were sung. The soloists were Mrs. J. E. Morish, Eva Gruninger Atkinson, Robert M. Battison, Lowell M. Redfield, Archie Thomas and Marian Nicholson. A male quartet sang, of which the members were the following: Robert M. Battison, Hugh J. Williams, Lowell M. Redfield, Albert Gruninger and Mabel Hill Redfield as accompanist.

An interesting feature was a contest based on four favorite songs by the chorus. This contest was judged by Mrs. Mariner Campbell, William Shakespeare and Redfern Mason, musical editor of the San Francisco Examiner.

MRS. CASSELY HEARD

San Francisco had an opportunity to listen to Mrs. John Casserly as a pianist during the past week. Mrs. Casserly, assisted by Nikolai Sokoloff, violinist, and May Mukle, cellist, gave a concert for a benefit at Scottish Rite Auditorium. Mrs. Casserly's work was admirable. The three performers were heard in a program of Tchaikowsky, Bruch, Mendelssohn, Moussorgsky, Bridge, Kreisler and Wieniawski. Myrtle Clare Dornley was the vocal soloist. She has an unusually melodious voice and pleasing style.

SIR HENRY HEYMAN HONORED

Sir Henry Heyman, dean of the violinists of San Francisco, was recently presented with a loving cup by the directors of the San Francisco Art Association (of which organization he has been secretary for thirty-five years), in the California School of Design. The faculty and student body of the School of Design have also presented Sir Henry with a loving cup. Receiving two silver loving cups from one

IRMA GRATZ SOPRANO

"A beautiful and well trained voice."
—The Globe.

"A clear, highly finished voice."
—Brooklyn Daily Eagle.

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organization breaks all records and proves Sir Henry's great popularity.

FLORENCE HINKLE'S DELIGHTFUL RECITAL

Florence Hinkle, under the management of Will L. Greenbaum, gave her first of a series of two performances, today, in the Columbia Theatre, dated on two consecutive Sundays. The audience took to her most kindly. The splendid soprano was compelled to sing several encore selections. Her wonderful voice was in fine condition and her style was superb. Miss Hinkle sang selections from Handel, Monsigny, Purcell, Schubert, Schumann, Liszt, Brahms, Fauré, Leoncavallo, Villiermaux, Charpentier, Bleichman, Gretchaninow, Reichardt, Marschall-Loepke, Coleridge-Taylor and others. Her delighted auditors, insistently demanded more.

DAVID H. WALKER.

American Academy of Dramatic Arts Matinee

The seventh and last performance of the current season (the thirty-second year) of the American Academy of Dramatic Arts, Franklin H. Sargent, president, took place March 17, at the Lyceum Theatre, New York. It was altogether the finest series of plays given this season, marking quite professional heights. Teachers and students are to be sincerely congratulated on the afternoon and its enjoyable features. Four one-act plays were presented, in full as follows:

First performance in this country of
"ACID DROPS"

A Play, in One Act, by Gertrude Jennings.
Cast:

Mrs. Price.....	Doris Underwood
Mrs. Taylor.....	May McNamara
Mrs. Dent.....	Lorette Donlin
Alice.....	Marie Louise Pêcheur
Mrs. Gilbert.....	Eleanor Brady
Flora Cavan (the visitor).....	Clementine Walter
The Rev. Noel Cuthbertson.....	Joseph S. Bell

"FOREST FLOWER"

A Play, in One Act, by William C. deMille.
(Suggested by an incident in a poem by Muriel Chase.)

Cast:

Miles.....	C. Walton Vail
Beth.....	Elna Magnuson
Forest Flower.....	Thoda Crofoot

First performance in this country of
"NOCTURNE"

A Play, in One Act, by Anthony P. Wharton.
Cast:

James Tanbridge.....	Philip Loeb
The Man in the Grey Tweeds.....	Patterson McNutt
Martha Blackburn.....	Clementine Walter
Cecilia Hope.....	Olga Newton
Mrs. Gaul.....	Dorothy Dooley

"RIDERS TO THE SEA"

A Play, in One Act, by J. M. Synge.
Cast:

Maurya.....	Ethel Remy
Bartley (her son).....	C. Walton Vail
Cathleen (her daughter).....	Elna Magnuson
Nora (a younger daughter).....	Dorothy Dooley

The MUSICAL COURIER this week prefers to print the casts in full, rather than describe the acting of the leaders, inasmuch as in this way the reader gets some idea of the works presented, and the large variety of material the school draws on for the performances. Each of the players was letter perfect in his or her part, and all displayed that proficiency, assurance and technic which satisfies. It might be mentioned that the more prominent roles were played by Ethel Remy, a most talented young girl, Edna Magnuson, Clementine Walters and Doris Underwood.

The commencement exercises were held March 20, details of which always interesting event will appear in next week's issue of the MUSICAL COURIER.

Mr. and Mrs. Thilo Becker's Los Angeles Success

Mr. and Mrs. Thilo Becker's forthcoming appearance in New York is arousing widespread interest; and well it may, for these two excellent artists have not only proved themselves to be genuinely gifted in their separate performances, but have become noted for their ensemble playing as well. And ensemble playing is, just now, greatly in the ascendant in public favor.

Speaking of a recital given some time ago in Los Angeles by the Beckers, the Los Angeles Graphic says:

The largest and most complex number was the César Franck sonata for violin and piano, played with Mr. Becker at the piano. Inasmuch as this is a sonata for the two instruments, the composer is

supposed to divide the work fairly between the two instruments; but, as a matter of fact, the bulk of it is given to the piano, and as to tonal qualities the violin becomes a secondary. This sonata is one of the largest of its class and the pianist who attempts it must have a comprehensive equipment, such as had the present performer. It is "musicians' music" not written for the popular ear and is even less general in its appeal than is Schumann's music.

REFLECTIONS OF YONKERS MUSICAL LIFE

Prominent Artists Participate in Local Functions—Young Violinist Celebrates Birthday

Yonkers, N. Y., March 17, 1916.

Edith Chapman Gould, the soprano; Mrs. Berry, alto; George W. Dowling, bass, and Dan Beddoe, tenor, who is very popular here, appeared Sunday afternoon as soloists in Rossini's "Stabat Mater," singing with St. John's P. E. Church choir, forty selected voices, under the direction of George Oscar Bowen. This was a fine performance, with dramatic moments, reflecting splendidly on Mr. Bowen. Mrs. Gould's voice, clear and true, rang above the chorus in the "Inflammatus," and Mr. Beddoe sang his "Cujus Animam" with fine spirit. One attendant was overheard to say: "I'd walk six miles through the snow to hear that Beddoe," which echoes the universal estimate of the Welsh-American's effective singing.

Bessie Riesberg, well known hereabouts as an expert violinist, celebrated her nineteenth birthday last week on St. Patrick's Day. This young girl has hosts of friends, is the violinist of the Park Hill Quartet, member of the High School orchestra (she was secretary of the organization last year), and expects to graduate from the school this coming June. Friends from New York and the local young folk gathered in goodly numbers at her beautiful home, on Park Hill, at a surprise party arranged by her friends. Decorations and favors were all in green, including green carnations, Irishmen's pipes, green candies, green ice cream, etc. The merry company crowded around the large fire of logs in the big fireplace, toasted marshmallows, and had a merry time generally. At this affair the engagement of Frances Watson (related to Miss Riesberg) to Charles Haight, of Yonkers, was announced. The latter is an expert pianist.

Grace Northrop, soprano, assisted at the March 19 vesper service at St. John's P. E. Church, singing the solo, "Hear My Prayer." Her singing was greatly enjoyed by the large congregation, which invariably attends these affairs, so successfully conducted by George Oscar Bowen. This coming Sunday, March 26, Harold Moore's "The Darkest Hour" is to be sung, soloists, Mrs. J. H. Land, soprano; Harold Land, baritone, and George Oscar Bowen, tenor. The singing of the chorus at this church is of high standard, showing thorough and careful rehearsal, which indeed marks all that is done under Mr. Bowen's direction.

Robert Maitland, the English baritone-bass, sang solos at the First Presbyterian Church, March 12, and Nevada van der Veer was the soloist at the service of March 19. She sang the solos, "The Penitent" and "God Shall Wipe Away All Tears," by Sullivan, touching all hearts by her clear enunciation and sincere expression.

HAZEL G. MACCONNELL.

First of Perris Concerts Given

at Waldorf-Astoria Hotel

Saturday evening in the Grand Ballroom of the Hotel Waldorf-Astoria, New York, there took place the first of the Perris concerts, the object of which is to obtain funds for the establishment of a permanent Italian theatre in this city. Edoardo Perris, general American representative of the distinguished Italian publishing house of Sonzogno, is the man who has organized these concerts. He deserves great credit for his enterprise and for the excellence of the program which he had prepared. There was an audience filling both tiers of boxes and a good part of the floor, which was very enthusiastic over the musical treat. The concert program was participated in by Maria Barrientos, Luisa Villani, Luca Botta, Wassily Besekirsky, Paquita Madriguera, Adele Dilli, Giovanni Martino, and Gina Ciaparelli-Viafora, and the orchestra was conducted by Robert Vitale, the composer, and Messrs. Joseph Knecht, C. P. Peroni and C. Sodero. The third part of the program, made up of original dances, performed by Rosina Galli, première danseuse at the Metropolitan, assisted by Giuseppe Bonfiglio, was as heartily received as the concert itself.

both Miss Galli and Mr. Bonfiglio covering themselves with glory.

Mme. Barrientos sang the "Bell aria" from "Lakmé" and the waltz from Gounod's "Mireille" with superb vocal technic and won the heartiest applause of the evening. Luca Botta, of the Metropolitan Company, and Luisa Villani, of the Boston Grand Opera Company, were also heard with special pleasure.

Great interest centered in two numbers from "Joan the First," the new opera by Roberto Vitale, which was purchased here by Mr. Perris for Sonzogno. It is now in process of publication and has not as yet been given upon the stage. The numbers were "Il Destino," combining a long passage of declamation with singing, and a "Pregghiera," the former sung by Adele Dilli, and the latter most effectively rendered by Mme. Villani. The orchestra was conducted by Maestro Vitale himself. Judging from these fragments, Vitale seems to have written a score of considerable melodic inspiration and with strong feeling for the dramatic possibilities of the book.

A most select audience was present and this first concert was a most auspicious beginning for a series of concerts having a praiseworthy object.

Molly Byerly Wilson's Uniform Success

Molly Byerly Wilson, concert contralto, has enjoyed uniform success in her long season's work, even under some trying circumstances.

At Twin Falls, Idaho, her "operatic costume concert" was perforce given in traveling suit and without music for the accompaniments, both costumes and music remaining behind somewhere in the snowstorm. Yet the following morning's paper commented as follows: "A rare treat to music lovers was the program. The entire performance was of the highest order, and was excellently rendered."

To reach her engagement at Tucson, Arizona, January 25, through the flood conditions, Miss Wilson enjoyed (?) an hour's lumber wagon ride, a mile of wading on foot through the mud and slime of both banks of the Gila River, and a passage across this raging current, a quarter of a mile wide, in a flat bottomed row boat, which nearly capsized in midstream on a sandbar. After this, a seventy-six mile automobile ride, at breakneck speed, over the washed out desert roads, brought her to Tucson barely in time for a hasty bite before the concert.

Notwithstanding this strenuous day, her usual success was chronicled in the morning papers, as follows:

Molly Byerly Wilson was to appear in costume when she sang "My Heart At Thy Sweet Voice," aria from "Samson and Delilah," but Miss Wilson said, as her Delilah costume was on the other side of the Yuma Bridge, that part would have to be omitted. She has a rich and perfect contralto of remarkable range, an unusually sweet voice, which captivated the audience, and when she sang for encore "Oh, Dry Those Tears" it was acknowledged with a storm of applause as was also "Mother Machree."—Tucson (Ariz.) Citizen, January 26, 1916.

Molly Byerly Wilson made a big hit with her finished singing of the aria, "My Heart At Thy Sweet Voice," from "Samson and Delilah," and sang "Oh, Dry Those Tears" and the Irish song, "Mother Machree" for repeated recalls.—Tucson (Ariz.) Star, January 26, 1916.

Torpadie and Carson Recital

Greta Torpadie, one of the leading spirits and singers in the past season of opera comique, which has claimed much public interest and favor during its run at the Princess Theatre, New York, this winter, will be heard again in that theatre on the afternoon of April 10. Her appearance upon this occasion will be in a song recital.

Another artist who is to be heard at the Princess Theatre shortly is Mary Carson, the soprano, who is to be heard on the evening of March 2 in a song recital. Miss Carson achieved a notable triumph in Italy upon her debut there a few years ago, and has sung in the principal opera houses of that country. Since her return to America two years ago she has been successfully associated with the Century and Boston Opera Companies.

A. J. Goodrich Resting in San Diego

A. J. Goodrich, who is at present "resting" in San Diego, Cal., writes to the MUSICAL COURIER with appreciation of the beautiful location and remarkable climate, also of the attractive International Exposition.

Mme. Teresa Carreño

IN AMERICA 1916-17

Personal Representative:
J. W. COCHRAN,
Norwalk, Conn.

STEINWAY PIANO USED

THE BREAK IN THE VOICE

By Frank Fruttchey

There are no singers before the public who can legitimately claim the distinction of that much coveted "one position" vocal scale. Why?

There are few singers, pianists, instrumentalists and public speakers who can legitimately claim an operative distinction between mere physical sound and tonality. Why?

There are fewer individuals working in the three public institutions of art and politics and ecclesiasticism who can legitimately claim a free use of physical sound as a translating medium of human interests of impression and rights of expression.

Under the processes involved in vocal culture—speech and singing—muscular and nervous co-ordination, in most individuals, is an accident.

Under the processes involved in vocal culture—speech and singing—physical and spiritual, moral and intellectual correlation, in most individuals, is an accident.

Under the processes involved in educational matters of art and politics and ecclesiasticism the individual is hard pushed to find and release and deliver an independent use of interests of impression and rights of expression.

The Break in the Voice is a serious impediment which, while we think we are safely entrenched in physical technic, still remains to disturb and to foil concrete visualization of interests of impression and rights of expression. From the effect of its influence upon the articulators of human intelligence may be traced practically all the failures of the older and the present passing civilizations. For, it is not alone concerned with the voice. Its ramifying influences and effects extend to all branches of human endeavor.

It is a "cause and effect" so subtly buried in the general character of the individual that it gains enormous headway before he becomes capable of intelligently sensing that he has been invaded by the meanest and most treacherous thief extant.

It seems an unpardonable though curious matter that although the human finds "continuity" an ever present factor in the forum of Nature, he, himself, is without a continuous vocal scale, with apparently no better reason than a seeming "pure cussedness of inanimate objects"—if we care to consider muscle and nerve and intellect in that light.

There is no break in the vibratory activity of physical sound whence we extract and construct our musical scale. There is not even a break in the arrangement of muscle and nerve and intellectual forces of the human by which he contracts the vibratory continuity of Nature—if he uses them rightly. Yet for some unaccountable reason he has been unable to establish any resemblance of this continuity of vibratory activity or continuity of muscle and nerve and intellect in his individual use of muscle and nerve and intellect.

What this failure means to humanity at large is part of the unwritten history of human events. For it simply proves a failure definitely to contact the inclusive forum of Nature. And, this means our traditions are founded upon processes of culture, a resultant only, of individuals who have been forced to occupy their entire time in preparing merely properly to contact the forum of Nature. It means too that human action molded upon such a process or precedent is not as dependable as we would think or like. It means also that we have had to resort to rhapsodical states of emotion or at least fall back upon that much abused term—Inspiration, which is neither scientific nor wholesome.

But, do we really wish to capture the secret source of the Break in the Voice? Do we really wish to find its root source?

Divest—if you can—human use of speech sounds (physical sound) from the word in use. What a revelation of articulative incompetency is stored there. The entire physical and spiritual and intellectual organization will be found to have been wrought to a high state of tension—unrest and is totally unfit to obey the dictation which proceeds from the Thinker, Knower, Doer. It is therefore, under the present administration of human mechanics, only

a chance exchange we get from the effort we put into interests of impression and rights of expression.

No wonder the antiques of art and of politics and ecclesiasticism have found a ready lodging place in the mind of humanity. No wonder it is said that God no longer speaks to His people. For here we find tell-tale evidence that it is not a question of the Creator's dissection of the human race or that He no longer speaks to His people. The fact is patent to any thinking human that it is a question of "preparedness"—a failure properly to bring the composite human organization within definite operative focus—via the physical body in correlation with its spiritual duplicate to release and deliver the functions of human intelligence. No wonder that the Jehovah, the ineffable Name, the great unpronounceable Name, the grand Vowel of human articulative rights has been pushed to a heaven of distant land and time and therefore lost to the individual.

From this conditioned body organization may be traced all the physical and spiritual elements which cause it to be a deflector rather than a reflector of human intent and purpose. Further, there are no word-forms, however exquisite their selection and however cleverly accented, that can overcome this primary articulative disability, this root source (mechanically considered) of the Break in the Voice. Upon this failure to focus the scattered forces of the composite human organization rests the odium of the failure of the older and the present passing civilizations.

We may well shudder for the consequences to ourselves and the generations to follow if we do not find a more legitimately correlated outlet for our interests of impression and rights of expression. The basic source of the Break in the Voice will be found in the fact that the entire body organization has been thus deprived of its native plastic resiliency by which the muscle and nerve are enabled to mind the business of their purpose as well as strictly to attend to the dictation of intelligent purpose.

Under such circumstances how can the human expect to forge a trustworthy mechanical "clearing house" for his interests of impression and rights of expression? It is therefore stated without reservation whatsoever that no individual may safely and sanely contact the forum of Nature and get satisfactory results either for himself or for the masses of humanity.

It is cold-blooded matter we face because we are against an exact automatic figuration of the individual's operative condition. It shows with unerring accuracy the status in which the articulators of human intelligence have been conditioned to release and deliver the Genius of Nature invested in the composite human organization.

But where do we get this situation? And, is it a specific thing we can put our technical fingers upon?

We inherit it from traditional readings of human capacity and power which have confused the functions of the life forces which distinguish the human from the animal. For it unquestionably springs from causes not included in our reading of physical technic for technic is or should be, a normal accompaniment to physical muscle and nerve.

We get it from traditionally lacking distinction between Impression and Expression.

We get it from traditionally lacking distinction between Motion and Emotion and Emotionalism.

We get it from traditionally lacking distinction between Impulse and its releasing agency—physical energy.

We get it from traditionally lacking distinction between mere time-beat and rhythmic forces.

We get it from an accumulation of traditional ideas which have crushed human interests of impression and rights of expression into one precipitous mass which we have stupidly accepted as the "last word" in vocal and written explanation of human capacity and power.

It has, however, so completely hedged us within narrow limitations that in spite of the seeming articulative guarantee accompanying human birthright we are still unable freely to move and freely to select interests of impression and rights of expression which, of their own volition or

impulse would enable us more thoroughly to probe our own and Nature's resources.

From the effects of its influence we may, perhaps, appreciate the How and the Why of the terrific "pall" which has overtaken and settled itself upon the individual and his affairs in general.

However, although the Break in the Voice manifests its activity in the muscle it is not of muscle, for there is not a mechanical aid to human intelligence so willing and able to mind the business of its purpose—as muscle.

It is not of nerve as there is nothing so wonderfully organized as the nervous system to obey and withstand the dictation of intelligent purpose.

It cannot even be said to be of intellect for intellect is a mere convenience of the Thinker, Knower, Doer.

These facts seem ample proof that we are in sore need of legitimate "protective values" other than that we receive from art and from politics and ecclesiastical matters. And, as soon as we can find these we shall find an independent use of the forces invested in the composite human organization by which we are to contact the forum of Nature.

The unfortunate fact remains, however, that in the forum of human Consciousness, the Break in the Voice finds its characteristic level in human necessity to hang an encyclopedic dictionary on every spoken and written letter and word.

In the forum of human Will, it finds its equivalent in the dependent attitude of the vast majority of individuals.

In languages, it finds its equivalent in a "confusion of tongues."

In speech, it finds its equivalent in a limited range of voice.

In literature, it finds its equivalent in the "gaps," the "paddings," the spots that are merely filled in—a necessity which rises no doubt from the lost motion of an original impulse, in its technical translation.

In painting, it finds its equivalent in the meaningless use of color just to obtain the necessary contrast.

In art circles (inclusive), it finds its equivalent in the "artistic temperament."

In the composition of music, it finds its equivalent in the meaningless and unprogressive repetition of themes.

In theological matters, it finds its equivalent in creed and dogma.

In educational matters, it finds its equivalent in the "specialist."

And, in human affairs in general, it finds its equivalent in the bedraggling indolence exhibited by most individuals in grasping and safeguarding interests of impression and rights of expression.

But this simply means that the "flow," the "lift," those articulative possibilities which would enable the individual more to definitely approach rhythmic forces and which would possibly impel him to seek what might be termed an Intuitive perception or sense of his own and Nature's finer forces has been lost somewhere in the shuffle of human events.

Evidence of this is to be found in the fact that the whole world is compelled to await the coming of the Individual who has uncovered and mastered the Genius of Nature invested in the composite organization and which he uses to take his rightful operative status before the Great Architect of the universe.

We term it the Break in the Voice. But from evidences above shown it more nearly approaches being a Break in the Character of the individual.

Measured from modern standards of possible efficiency it is therefore an irredeemable situation we face. And, we had better shift our view-point with as grim a determination as we can muster that we may the more willingly let go of old-world traditional readings of human capacity and power. For these readings, art and political and ecclesiastical, were and still are entirely out of all active sympathy with our modern achievements—physical and spiritual and psychical.

A very important matter concerning the human composite organization is its manner (technic) of use. We have evidently forgotten, if indeed it can be said we ever knew, that there were more sides to the question of technic than the purely physical.

We need to recognize that there are as many varieties of technic as there are possible modes of human expressionable activity. We need to recognize that we can no longer impose the purely physical technic upon its finer accompaniment—spirituality. We need to recognize that

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there may be a technic which concerns itself with psychic human interests.

In order to accomplish these distinctions we have dire need of strict attention to operative forces correlating the functions of the physical mechanics with the functions of its spiritual duplicate to release and deliver psychical human interests. We need this that we may have a great splendid clearing house for our best endeavor in contacting the forum of Nature.

A study of physical technic, however fine and fascinating its problem, does not materially help, as the muscle and nerve and intellect are already overwhelmed with a convulsive effort to "Do Something," to meet and to answer the demand laid against their functions. Further, as this side of the matter of technic has been practically exhausted, it offers no promise of a cure for our articulative troubles.

The whole matter of the Break in the Voice therefore is a matter of relieving the intelligence of impulses of energy which have been piled high and dry away from articulative opportunity. This view-point removes the problem from the forum of psychological matters to the forum of psychological interests where it properly belongs. And, it is here we are to find the cause for its activity as well as to find the only legitimate cure—the releasing agency of Morality.

Efficiency in all walks of life demands a free entry to the activities of human Intelligence. Its province lies deeper than a mere analytical process devoted to the everyday environment. Efficiency demands an ability to clear the boundaries of the physical and the spiritual by and through which we are to reach the precincts of the Thinker, Knower, Doer.

Our birthright is the Genius of Nature. We should find that birthright an opportunity to express all the vagrant and impressive things and fancies and subtleties that our sensory apparatus detects and records. Failure to attain this ability is a failure of our civilization itself.

These facts impel us severely to question the traditions which men seek to establish in the mind of humanity as a thinking and working precedent. The basic source of tradition is founded upon impressions (experiences of) visualized over and through human use of physical sound molded into speech sounds as a medium of expression. These speech sounds, however, get their value by virtue of their association with the activities of the everyday life and its living. But this simply means that their value must of necessity be only a fleeting fancy having little foundation for enduring fact. It means, too, that this derivative of speech sound contains one great failing and that is—language is or it should be a "growing concern" which rises to meet and to answer an unfolding sense of articulative supremacy—the might of man—invested by Nature within the composite human organization.

These remarks on human use of speech sounds are not intended to belittle the value of their human use.

But they are, however, a derivative of the activities of individuals who have grouped themselves into clans and states and nations whose methods and processes of vocal expression are according to the muscle habit of their particular kind and perception—physical and spiritual. It is therefore not a digression to state that language—all nations—is a muscle habit, due to lacking definite information regarding processes correlating the functions of the articulators of human intelligence. Such a matter, or articulative state, means that all interests of impression and rights of expression are at the mercy of and heir to the manner in which the composite organization is conditioned—muscularly and nervously. It means, too, that the individual will be forced continually to fight his own mechanics and that he will slowly strangle by force of an impelling physical measure of muscular and nervous precision with which he is automatically surrounding himself. It means also that he is automatically building an impenetrable wall around himself and that he is "on the outside looking in" and not "on the inside looking out," where he ought to be.

Under such circumstances it is not to be wondered that coordinate musculature is, in most individuals, an accident. It is not to be wondered that Spirituality—conscious cognition of the finer forces of Nature—is, in most individuals, an accident.

The statement is made without reservation, that as a consequence, there are few individuals who are not compelled to struggle with a "collapse" of energy and at the same time avoid—if he can—a "back kick" caused by the "collapse." From the "collapse" we get the Vowel. From the "back kick" we get the Consonant. And, from these arbitrary paraphrasings of human use of physical sound we get the innumerable confusions of vocal and written delineation of human interests of impressions and rights of expression. The natural resultant of such a procedure is there are few individuals who can legitimately hold the motion of an impulse while they struggle to clothe it with word-forms—either vocal or written.

It reminds us with a persistency we cannot avoid that traditions—as we have them—do not and cannot possibly bear definite and accurate information regarding the func-

tions of the articulators of human intelligence. It compels us to recognize that intelligence has been bound by the operative confusion of its aids, muscle and nerve, and that it has been forced to divide its attention between its aids and its great censor—psychical human interests, to the detriment of the latter.

It reminds us with vivid emphasis that we ought unhesitatingly to question the authority of traditions, art and political and ecclesiastical, which men seek to establish as a thinking and working precedent in the mind of humanity. Surely a tradition whose authority for its desired perpetuation in the mind of humanity is based upon an operative horizon no greater than a congested muscle and a constricted nerve, necessitating a restricted intelligence—the base of the Break in the Voice—is hardly worthy serious attention, except it be a historical novelty, a possible reason for the failure of past civilizations.

However, the processes whereby we may attain to those psychological releases above mentioned is in Morality—scientifically stated and scientifically lived. (This statement has no reference to Christian Science or to other cults and isms now running riot over the land.) It is merely an opportunity to become intelligible to ourselves—physically and spiritually and psychically.

But such a civilization is a real man's job, a job that will tax his best thinking and working mettle. For he has to fight an undercurrent which has run through his blood for centuries back and which has all but smothered human appreciation of individual contacting forces within the composite human organization.

Defining, for the moment, Morality to be relating the individual to the forum of Nature, it, being an exact science, could not possibly in the slightest degree offend the integrity of physical and spiritual and psychical human interests of impression and rights of expression. It is therefore stated that it is the only Authoritative releasing agency provided by the Great Architect of the universe. It is the only legitimate Authoritative releasing agency to which the individual may turn with any hope or confidence of success to clear his mechanical aids of this real tragedy of music and indeed of all other interests of impression and rights of expression.

We may as well face the fact that traditional readings of human capacity and power—those we receive from art and politics and ecclesiasticism—are no longer sufficient or final. There is no further appeal to these three public institutions nor to the physical technic they have fathered, as there is no doubt they are thoroughly incompetent to clear the boundaries of physical and spiritual matters by which we hope and expect to reach the clear crystalline purity of psychical human interests—upon which the nobility of human civilization rests and depends.

Of such is the Break in the Voice and its Release.

Albuquerque Club's Second Concert

Albuquerque, New Mexico, March 15, 1916.

The second concert in the Fortnightly Club course took place on February 23 with much success. Charles W. Harrison, tenor, and Otto L. Fischer, pianist, were the artists.

Mr. Harrison created great enthusiasm, and handled his voice splendidly, although he had been fighting a cold all day. Perhaps the best parts of the program were the Mendelssohn "If With All Your Hearts," from "Elijah"; "Celeste Aida"; Campbell-Tipton's "Spirit Flower"; "A Dream," by Bartlett, and "Mother Machree," sung as an encore.

Mr. Fischer was at his best in the Schulz-Evler transcription of the "Blue Danube" waltzes, and the Liszt "Rigoletto" transcription. His own "Sonnet" was also much enjoyed. His work as accompanist left nothing to be desired.

The next concert in the course will be the cantata, "Scenes from the Song of Hiawatha," by Coleridge-Taylor, to be given March 28 by the Fortnightly Club chorus.

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Ariberto di Butera Plays at Hotel Biltmore Concert

Ariberto di Butera, violinist, appeared as soloist at a concert given for the benefit of Belgian refugees at Hotel Biltmore, New York, on Monday afternoon, March 13. His selections were "Liebeslied," Kreisler; berceuse, Mme. Lawrence Townsend; serenade, D'Ambrosio (which was redemanded twice); and Hungarian dance, No. 1, by Tivadar Nachéz. The artist received much applause and many recalls. He responded with two encores: "Canto Amoro," Sammartino, and Spanish Dance, No. 3, by Sarasate. A large and ultrafashionable audience attended. Mr. di Butera made an excellent impression with his artistic playing.

More than forty members make up the personnel of the Technical High School Orchestra, of Washington, D. C. Eugene Schmidt is the president of this organization, which is in its tenth year. Mr. Walten, the present director, has held that office for four years.

FLONZALEY QUARTET ENDS NEW YORK SEASON

Tanciew, Bach and Schumann Brilliantly Set Forth by Four Superb Artists

Aeolian Hall, New York, was filled, as usual, with an enthusiastic audience, despite the weather, to hear the Flonzaley Quartet play an interesting program of chamber music, Tuesday evening, March 14, this being the last Flonzaley concert of the season in New York. Tanciew, the Russian composer, who died last year at the age of fifty-nine, was represented by a quartet in C, op. 5—a solidly written work in which the composer seemed determined to make a slender string quartet sound as much like an orchestra as possible. This continued striving of the frog to inflate itself to the size of the ox became wearisome in time, though no musician could hear Tanciew's C major quartet without a feeling of admiration for the skill of the composer in getting so much sonority from four stringed instruments, and for the admirable part writing which characterizes all the work of this great musical scholar. But Tanciew falls lamentably short of that beauty of lyrical passion and melodious charm which Schumann had at his disposal and which were so conspicuously in evidence in the A minor quartet with which the program ended.

Needless to say, the playing of the Flonzaley organization was admirable. The beautiful light and shade, accents and subtle suggestiveness, delicacy and vigor, of these famous players were as fine as ever. Only such playing can make Tanciew's uninviting quartet endurable, and add the external charm which this music does not possess.

Alfred Pochon, the second violinist of the quartet, played the prelude and fugue from Bach's G minor sonata for violin alone, and demonstrated his ability to compete with the best concert violin soloists of the day. His double stopping was flawless in its intonation, and the dignity, breadth and vigor of the executant's style were thoroughly appropriate to Bach. As for the changes of tempo which Alfred Pochon saw fit to introduce, opinions may vary as to the wisdom of so much variety. But if this is a fault it is a very small one and is infinitely to be preferred to the monotony of metronomic time. At any rate, no one can accuse this very capable player of employing judicious retards in order to make some of the difficult passages easy.

"Original Hawaiian Method for the Steel Guitar"

There is an instrument, the steel guitar, which is peculiar to any very much played in the Hawaiian Islands. The popularity of the instrument has within the last few years begun to spread extensively, especially in California, so much so that the Southern California Music Company has lately published a very concise, clear, lucid and well written "Original Hawaiian Method for the Steel Guitar." The author of the book is Myrtle Stumpf. It is copiously illustrated by musical examples and actual photographs of the authoress playing the steel guitar.

The steel guitar is not held as the ordinary one, but is laid flat upon the lap. The strings are plucked with the first and second fingers of the right hand, which are protected by little silver thimbles of peculiar shape, while the thumb is occasionally used to pick the bass strings either with another thimble or unprotected. In the left hand, a short steel bar is held which is used in producing certain chord effects. The instrument has a peculiarly brilliant tone, quite different from that of the ordinary guitar, and there are certain peculiar sliding effects, like the portamento of the human voice, which are very characteristic. The demand for it is already spreading across the country from the Pacific Coast. Those musical amateurs who have so enjoyed playing the mandolin and the old fashioned guitar will be very glad to have something distinctly novel and at the same time not at all difficult to play. Any one with the slightest knowledge of music can master the instrument readily in a short time with the aid of Miss Stumpf's "Original Hawaiian Method."

New York Chamber Music Society's Third Concert

On Thursday evening, March 9, the New York Chamber Music Society gave its third concert of the season at Aeolian Hall, New York. The personnel of this society, which is composed of piano, wind and string instruments, is as follows: Carolyn Beebe, piano; Bonarios Grimson, first violin; Herbert Corduan, second violin; Samuel Lifschey, viola; Jacques Renard, cello; Ludwig Manoly, double bass; Gustave Langenus, clarinet; Henri de Busscher, oboe; Ugo Savolini, bassoon; Josef Franzel, French horn.

At this concert the program consisted of the Schubert octet in F major, op. 166, for two violins, viola, cello, double bass, clarinet, French horn and bassoon; the Brahms sonata in E flat major, op. 120, No. 2, for clarinet and piano; C. M. Loeffler's "L'Etang," rhapsodie in C minor for oboe, viola and piano; and closed with Paul Juon's

"Kammersinfonie" in B flat major, op. 27, for piano, violin, viola, cello, oboe, clarinet, French horn and bassoon. A glance at the above will show its unusual character and will give an idea of the works this society is presenting, works seldom heard. The individual and ensemble effects were very good indeed, and special mention should be made of the piano playing of Miss Beebe, which was an excellent and outstanding feature.

Franceska Kaspar Lawson Continues Busy

Franceska Kaspar Lawson, the Washington soprano with the lovely voice and the charming personality, has been enjoying a busy season. During the month of February alone she sang six return engagements, among which were appearances at Flora MacDonald College, Red Springs, N. C.; College Woman's Club of Washington, D. C.; Penn Hall School, Chambersburg, Pa.; Martha Washington College, Damascus, Va.; and at Fort Loudoun Seminary, Winchester, Va. On Tuesday, February 29, Mrs. Lawson was heard in joint recital with Henry Gurney, tenor, of Philadelphia, at Lititz, Pa.

Concerning Mrs. Lawson's appearance in Birmingham, Ala., the Age-Herald of that city said in part:

Franceska Kaspar Lawson . . . met with a most flattering reception.

Mrs. Lawson's voice was fresh, flexible and sympathetic and her vocalization faultless. With intonation always true, the fair artist reveled in high notes of wondrous charm, though her middle register was equally remarked for tonal purity. Her rare artistry was heightened and all the more convincing by grace of feeling and well tempered imagination.

In the first group Mrs. Lawson's fine coloratura style was distinctly revealed and seldom have cadenzas been more brilliantly rendered than hers.

The American group was greatly enjoyed and the "Indian Bell Song," from "Lakme," which concluded the program, afforded the severest test of all for the singer's high range and sustained quality of execution. It was a triumph indeed.

Mrs. Lawson added to the interest of the "Bell Song" by outlining in conversational manner the legend upon which the second act of the opera was written.

Yesterday's recital will be remembered as one of the most delightful heard in Birmingham under Mrs. Frazier's management, and after the performance the hope was expressed by many that Mrs. Lawson would be able to come again next season for another recital.

Newspaper opinions of her singing at Winchester, Va., included the following which is clipped from the Winchester Evening Star:

SONG RECITAL A RARE TREAT TO MUSIC LOVERS.

MRS. LAWSON'S BEAUTIFUL VOICE, WITH LOCAL MUSICIANS PLAYING, CHARMS AUDIENCE.

The song recital given last night by Franceska Kaspar Lawson . . . proved a rare treat to music lovers. Possessing a voice of great charm and beauty, and with training of the highest order, Mrs. Lawson sang with the ease and freedom of a bird, and her rich notes filled the building with a flood of melody.

Mrs. Lawson is a woman of great personal attraction and graciousness of manner and interprets her songs with much feeling and expression.

Among the many other engagements scheduled for this delightful artist are appearances at Davis and Elkins College, Elkins, W. Va., on March 10; and at the May festival at Coker College, Hartsville, S. C.

Woman's Orchestral Club Will Play

at Y. W. C. A., March 24

The Woman's Orchestral Club concludes its second season of work under Theodore Spiering, with a concert to be given March 24, at the Y. W. C. A., 7 East Fifteenth street, New York. To meet the needs of women musicians for high class ensemble work, is the purpose of this organization. Wind instruments are being added to the original strings. The club has enlarged its membership to include active musicians of all kinds (not orchestra players). It holds a meeting each month to promote social intercourse among musicians and for the advancement of various phases of the musical art, gives a program by members. Katherine Platt Gunn, 930 Lincoln Place, Brooklyn, is chairman of membership.

The concert program follows: Concerto grosso in A minor for string orchestra, Vivaldi; violin concerto, No. 6, in E flat major (Mozart); Volkmann's serenade, op. 69, No. 3, for string orchestra; Schubert's fifth symphony.

Alexander Bloch's New Violin Instruction Book

G. Schirmer has just published "The Principles and Practice of Violin Bowing," by Alexander Bloch, the well known violinist and pedagogue. In his preface Mr. Bloch says: "It is my experience that most studies written for the development of bowing technic are either too difficult for the left hand or too intricate musically. I have come to the conclusion that the student needs simple exercises which will enable him to concentrate his entire attention on the bow arm." The whole work has been built up with this object in mind. It is a most valuable, practical and useful addition to the literature of violin pedagogics and can be heartily recommended to teachers.

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BERLIN HEARS HAYDN'S "LAMENTATION" SYMPHONY FOR THE FIRST TIME

Nikisch Brushes Dust from Mendelssohn's "Italian" Symphony—Neglected Mendelssohn Piano Works Played by Max Pauer—Thornberg Plays Paganini Concerto in Its Entirety



SASCHA JACOBSON.
Gifted young American violinist who is about to return home after four years of study in Berlin.

Jenaer St., 21,
Berlin, W., February 11, 1916.

Haydn's D major symphony, to which he gave the name of "Lamentation," was curiously enough never heard in Berlin until the other evening, at the fifth symphony concert of the Royal Orchestra. This work was composed in 1772, but no printed score of it existed until the complete edition of Haydn's works was published. Although it is a "condensed" symphony, so to speak, being very concise in form and contents, and written for a small orchestra, it nevertheless reveals in a high degree Haydn's

easy flow of melody and his structural skill. Strauss presented the ancient novelty with the full forces of the Kaiser's band, for which reason many of the delicate effects intended by Haydn were lost.

This Haydn is by no means weighed down by the age of 134 years; on the contrary, it is very much alive. In strange contrast to it was Strauss' "Also Sprach Zarathustra." It was about twenty years ago that this work appeared; and how it did set all musical Germany agog! Today to our ultramodern ears it no longer presents any unsolvable musical problems. But it has aged relatively more during these twenty years than Haydn's symphony has in the 134 years. "Zarathustra" is now comparatively rarely given. The mighty crescendo on the opening C major chord always makes an overpowering impression, however, and is to my mind by far the most impressive part of the composition. It is a symbol in tones of the glorious sunrise in the East, such as must have greeted Zarathustra every morning during his ten years of his retirement on the mountain.

The rest of the program consisted of the "Leonore" overture, No. 3, and Beethoven's second symphony.

NIKISCH BRINGS MENDELSSOHN TO LIGHT AGAIN

Mendelssohn, who has so often been declared dead as a symphonic writer, lived again in bright, pleasing, and even glowing colors at the seventh Nikisch Philharmonic concert on Monday. Nikisch opened the program with the so called "Italian" symphony, which, however, has really nothing in common with Italy excepting the "Saltarello," aside from the fact that it was written during the composer's trip to that country during the winter of 1830-31. Curiously enough, this symphony was not published until after

Mendelssohn's death, although it was performed under his leadership as early as 1833 at a London Philharmonic concert. It is many a year since a Mendelssohn symphony figured on a Berlin Philharmonic program. It was received with evident satisfaction by the public. It certainly has much greater and more permanent musical worth than most of the contemporaneous symphonies we hear. It is so perfect in form, so spontaneous in its thematic invention, even though the themes are of a light caliber, that it were a pity if it were to disappear entirely from our concert programs. The Philharmonic, under Nikisch, played it exquisitely. To be sure, Beethoven's seventh symphony, in A major, which closed the program, and of which Nikisch gave a marvelous interpretation, made Mendelssohn's light appear pale and dim. The difference was too great. Nikisch conducted Beethoven from memory.

Between the two symphonies Flesch gave a masterful reading of the Brahms violin concerto, a work that suits his individuality to perfection. He brought out the unviolistic, and with most violinists, ill sounding passages, with astonishing clearness and lucidity. He also delivered the cantabile parts with great warmth and nobility. It was a dignified and noteworthy performance.

PAGANINI CONCERTO IN ITS ENTIRETY

Julius Thornberg, first concertmaster of the Philharmonic Orchestra, played all three movements of the Paganini concerto in D major at a popular concert last Tuesday evening. This was the first time that I have heard this work in its entirety. The first movement is very popular with violinists and has been published in all manner of editions, of which the Wilhelmj is the best, and it also has had cadenzas written to it by nearly all of the celebrated violinists of the last fifty years, but they one and all eschewed the adagio and the finale. So I was much interested in hearing Thornberg play these movements. The adagio, to be sure, is of slight musical import, but it is a capital movement from the standpoint of idiomatic writing for the instrument.

Paganini employs the highest positions on the A, E and D strings with great ingenuity. The violinist here has a splendid opportunity for reveling in veritable Italian cantabile. The finale is a spirited rondo, light in contents, but abounding in all manner of virtuosic effects, as double harmonics, pizzicatos, staccato volant, a very effective use of the G string in cantilena and an occasional tour de force in bold jumps or in progressions in diminished sevenths. Thornberg played it with great virtuosity and bravour. He also infused into it a vast amount of warmth. He possesses a soulful appealing tone, which enables him to bring out the themes most effectively, and he also displayed a large fund of temperament in the passage work of the rapid allegro movement. Played without such temperament this Paganini finale would be like so much dead wood. Thornberg scored a rousing success with it. He played the original David edition, which leaves much to be desired in the way of orchestral accompaniment. Wilhelmj enriched the orchestral part of the first movement so as to make it fairly palatable to modern taste. Paganini himself always tuned his fiddle up half a tone in this work, so that, while he executed it in the key of D, the orchestra played in E flat. This gave greater brilliancy.

AMERICAN PIANIST MAKES DEBUT

Accompanied by the Philharmonic Orchestra, under the able and skilful leadership of his teacher, Richard Burmeister, Lasalle Spier, who, in spite of his French given name and his German family name, is a native born American, made a successful debut at the Singakademie. He opened his program with Chopin's E minor concerto, of which he gave a brilliant performance. He has a very facile, clean-cut, reliable technic, and he also possesses natural instinctive feeling for rhythm and dynamics. It was a happy idea of his to play the D minor concerto by our famous countryman, MacDowell. In this, as well as in Weber's "Polonaise Brillante" in the Liszt instrumentation,

he displayed many admirable and pianistic and musical qualities. Our young countryman was received with much warmth by the Berlin public.

SASCHA JACOBSON'S RETURN TO AMERICA

Sascha Jacobson, the young American violinist from Philadelphia, has just completed a four years' course of study here, one of which was spent with Serato and three with Flesch, and is about to return to his native land. I heard Jacobson when he first arrived in Berlin four years ago, aged fifteen, and have always watched his progress with interest, for he is an extraordinarily gifted youth. Yesterday I heard him again after a pause of two years, and I must confess that I was astonished at the great progress he has made during this period. Now a youth of nineteen, Jacobson is a full fledged artist. He is, above all, a temperamental performer and has a warm, soulful tone, which cannot fail to make an appeal to the general public. Particularly in compositions of an emotional character the young American is always sure to be successful. He has acquired during his stay in Berlin a high degree of virtuosity, and his is not a labored technic, but rather a technic that flows with great ease and facility—a technic that makes the great difficulties of Lalo's "Spanish" symphony, for instance, sound easy. He gave a very fine performance of this work, but was no less impressive in the Tchaikowsky concerto and in several smaller pieces.

The young artist will be heard in America next season. He has acquired a large repertoire, embracing over twenty concertos, as well as many smaller compositions, and is now in every way well fitted for concert work. He recently appeared as soloist in a symphony concert at Cottbus, where he played the Brahms concerto and Lalo's "Spanish" symphony, scoring a brilliant success, particularly with the latter work, after which he was called out seven times. The critics also speak of his playing with words of the warmest praise. Before beginning his career in America Jacobson will change his name, so as not to conflict with the other Sascha Jacobsen.

MAX PAUER'S CLASSIC REPOSE

Max Pauer's piano playing at his second recital afforded the connoisseurs and musical elite, who were present, high enjoyment. His is the kind of playing that appeals to a musically cultured audience. It was a noble, dignified, beautiful performance that he gave of Schumann's C major fantasia. Beethoven's rondo, in G major, which was recently played here by Sauer and D'Albert, was also rendered with great facility and grace. Pauer always includes in his Berlin program several pieces that one never, or rarely, hears played by other pianists. There were three such this time—Schubert's A major sonata, op. 120; Mendelssohn's prelude and fugue in F minor, op. 35, and the Brahms variations on a theme by Schumann. These variations are almost never played, while the Brahms, Handel and Paganini variations are done to death. Pauer also played two smaller numbers by Mendelssohn called "Sehn-süchtig" and "Leicht und Luftig," op. 7, charming little pieces, of which he gave exquisite renditions. It was one of the most interesting piano recitals of the winter. There were numerous other concerts during the week, but none that call for special mention.

THE KAISER'S NEW MALE CHORUS COLLECTION

Emperor William, as is well known, has always taken a keen interest in male chorus singing, and he has from time to time given substantial proofs of this interest in the shape of prizes which he gave and collections of works for male chorus which he had published. The immense collection of German folksongs, covering a period of six centuries, in special arrangement for male chorus, which he had published at his own private expense some years ago, is the most monumental work in its kind in existence. He has recently donated a sum for the purpose of publishing a new small collection of twenty-four selected works for male chorus for the use of the many choral societies now at the front. The monarch has given orders to have 1,000 scores and a corresponding number of the single vocal parts printed and sent to the front. This new musical deed of the Emperor will afford great pleasure to the singing soldiers, for the German soldier cannot do without his music.

DARMSTADT OPERA FORCES IN BRUSSELS

The German operatic performances at Brussels were highly successful. The entire Darmstadt ensemble and orchestra were taken to the Belgian capital, where excellent performances of "Fidelio," the "Meistersinger" and "The Flying Dutchman" were given before crowded houses. There was also a symphony concert with a Beethoven program, which included the "Eroica" symphony and the violin concerto, played by concertmaster Schiering. The performances were all conducted by Paul Ottenheimer.

MARDERSTEIG TO RETIRE

From Leipsic comes the news that Max Mardersteig, director of the Leipsic Opera and one of the best known theatre men of Germany is to retire from his position at

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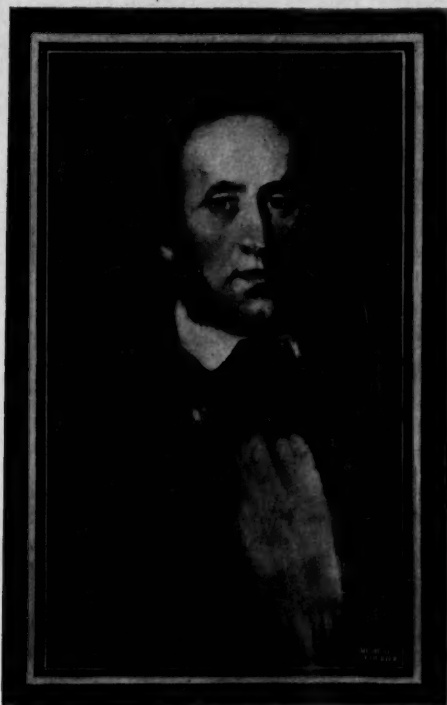
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"Louis Bachner has been my pupil and assistant here in Berlin for the past four years. I recommend him unhesitatingly."
—Frank King Clark, Berlin, July 19, 1914.



FELIX MENDELSSOHN,

Whose "Italian" symphony was awakened from a long sleep by Nikisch at the seventh Philharmonic concert on February 7.

the end of the present season. Already many prominent names among the opera directors of Germany have been mentioned as possible successors to Mardersteig.

A NEW CHORAL COMPOSITION

A new choral composition entitled "In Memoriam," which is dedicated to the fallen heroes of the war, has been written by E. N. von Reznicek. It was performed last week at Schwerin under the baton of W. Kaehler with great success. The concert was attended by the Grand Ducal couple and also by the Grand Duchess of Oldenburg, and these potentates heartily congratulated the composer.

LEHMANN TO GIVE SUMMER COURSE OF INSTRUCTION

Lilli Lehmann will give a two months' course of vocal instruction at the Mozarteum in Salzburg next summer, in which undertaking she will have the assistance of Miss Willenbuecher, who has for years been Mme. Lehmann's chief assistant. Miss Willenbuecher is an American and a native of Washington, but she has lived in Berlin, together with her three sisters, for many years.

On the occasion of Mozart's birthday celebration, which occurred on January 27th, Lilli Lehmann was appointed honorary president of the Mozart Society.

ARTHUR M. ABELL.

The Wheelers Captivate Danville Audience

Danville, Ill., March 8, 1916.

A most delightful song recital was given at the Elks' Club, in Danville, Ill., on February 18, under the auspices of the Musical Cycle of Danville, by William Wheeler, tenor, and Elizabeth Wheeler, soprano. Mr. Wheeler has a tenor voice of unusual richness of tone and warmth of expression, which was heard to best advantage perhaps in his singing of "Art" (manuscript), by Fox, and in the "Pipes o' Gordon's Men." Mrs. Wheeler possesses a soprano voice of great brilliancy and flexibility, and she captivated her audience immediately by her charming manner.

One of the attractive features of their program were the duets. Rarely indeed does one hear two artists who sing together with such ease or two associates whose French and German are so distinctly and so beautifully pronounced.

J. G. T.

Hartmann on Spiering

Here is what Arthur Hartmann wrote in the Canadian Journal of Music about some articles of his fellow violinist, Theodore Spiering, recently published in the Musical Observer:

"Theodore Spiering's articles merit being read by all violinists, regardless of talent or education. They prove that Spiering knows the violin anatomically and psychologically and that Spiering as a pedagogue stands in the front rank."

At a meeting of the Women's Progressive Club, of Ovid, Mich., various musicale subjects were discussed. Illustrations in the way of selections played on the Victrola afforded variety and interest to the affair. The hostess on this occasion was Mrs. C. A. Johnson.

COLUMBUS CLUB LOSES DISTINGUISHED MUSICIAN AS ITS PRESIDENT

Retirement of Women's Music Club Leader Accepted with Much Regret—Tschalkowsky Symphony Lecture—Concerts and Recitals Occupy Attention

Columbus, Ohio, March 10, 1916.

Of special interest is the news that Ella May Smith, for thirteen years president of the Women's Music Club, has this week retired and announces that she will devote her time henceforth to teaching and composing. It is with great regret, and after days spent in urging her to reconsider, that the executive board of the club announces that it will be compelled to elect another president at the annual meeting, which comes this month.

Under Mrs. Smith's guidance the Women's Music Club has grown and flourished, until it has for several years been one of the largest and most prosperous music clubs in the United States, if not in the world. In giving up the management of this club, Mrs. Smith announces that she will continue to be an active member and helper, but wishes to be relieved of the presidency in order to be free to develop other lines of work. There were 3,359 season tickets sold this year, and the balance in the treasury is most gratifying, so that the retiring president is going out at a very favorable time. Mrs. Smith will continue to serve as president of the Stillman-Kelley Publication Society.

SAAR DISCUSSES TSCHAIKOWSKY'S "FOURTH"

A very interesting and instructive lecture was given at the Public Library on Tuesday evening, February 29, by Louis Victor Saar, of the Cincinnati College of Music. The subject was Tschalkowsky's fourth symphony, which was played by the Minneapolis Symphony Orchestra the following night. Mr. Saar furnished his own illustrations on the piano.

AN OHIO STATE UNIVERSITY CONCERT

On the afternoon of Friday, February 25, an enjoyable concert was given in the chapel of the Ohio State University by Harriet Marple, soprano, and a piano quartet composed of Mary E. Born, Marion Wilson, Nell McManigal, and Gertrude Schneider. Before the recital Professor Henry Spencer gave a short talk on Johannes Brahms, the composer of the afternoon. This was the second program in the Twilight Series.

WOMEN'S CLUB MATINEE RECITAL

At the last matinee recital of the Women's Music Club, which took place on Tuesday afternoon, February 22, the following active members took part: Mrs. Harry Goodbread, Mildred Myers, Nora Wilson, Mrs. Charles Warner, Lauretta Schmidt, Vera Watson Downing, Mrs. Kessler, Maud Cockins, and Mabel Ackland Stepanian.

SATURDAY MUSIC CLUB RECITAL

With Mildred Gardner and Mabel Rathbun Carle as accompanists, the following members of the Saturday Music Club gave a recital in Rankin Hall on the evening of March 4. Edith Pedrick, Mildred Tessier, Vesta Legg, Doris Hoover, Edith Brown, Ruth Jensen, Frances Beall, Hazel Freshner, and Ruth Hamblin.

EMILY CHURCH BENHAM.

Clara Clemens Program

Clara Clemens, contralto, with her husband, Ossip Gabrilowitsch, playing her accompaniments, will give another New York song recital—her third this season—in Aeolian Hall, Friday afternoon, March 24. She is to sing the following program:

Where'er You Walk.....	Handel
Shepherd's Song.....	Haydn
Dido's Lament.....	Purcell
Where the Bee Sucks There Suck I.....	Arne
Das Wandern.....	Schubert
Der Neugierige.....	Schubert
Ungehduld.....	Schubert
Mein Traum.....	Reger
Wiegenlied.....	Strauss
Befreit.....	Strauss
Soupir.....	Duparc
L'Avril.....	Bizet
Dans le printemps de mes années.....	Garat
Toujours.....	Fauré
J'ai pleuré en rêve.....	Hüe
La Mandoline.....	Debussy
Comin' Through the Rye.....	Arr. by Helen Hopekirk
Ye Banks and Braes o' Bonnie Doon.....	Arr. by Helen Hopekirk
Oh, Charlie Is My Darling.....	Arr. by Helen Hopekirk

A program of the Fortnightly Musical Club, St. Joseph, Mo., included a discussion of modern Russian and French music, illustrated with songs by Arensky, Bemberg, Debussy and Leroux, and with piano selections by Arensky, Liadow, Nemasowsky, Rimsky-Korsakoff and Debussy. A paper by Mrs. S. C. Cook and the singing of Mrs. L. O. Weakley were special features of the occasion.

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REVIEW OF NEW MUSIC.

OLIVER DITSON COMPANY.

H. Engelmann
"Ancient Chivalry" (40 cents). The sort of thing that any fairly educated musician can write by the yard if he only has time.

Eber C. Hamilton
"Chatter" (60 cents).
Cedric W. Lemont
"After School" (40 cents).
"The Bogey-man" (30 cents).
"The Merry-go-round" (30 cents).
"May Morning" (30 cents).
"Rain Patter" (30 cents).
"Down the Line" (50 cents).
"Dance of the Flowers" (50 cents).
"Will o' the Wisp" (50 cents).
"In Grandmother's Time" (40 cents).

Mr. Lemont has a very pretty fancy for simple little tunes that avoid the commonplace. Very attractive material for the youngsters.

L. Leslie Loth
"Danse Melodique" (50 cents). Tuneful salon piece.

Emil Rhode
"Mazurka in A minor" (55 cents).
"Idyl" (40 cents).
These two are about the third grade of difficulty.

Cedric W. Lemont
"Nine Storiottes for the Piano" (60 cents). See notice above.

VIOLIN METHOD

Albert G. Mitchell
"The Public School Class Method for the Violin" (\$1). Albert G. Mitchell is the assistant director of music in the Boston public school, and this is the second volume of what has already become almost a standard work on the subject of which it treats. Book Two treats of the second, third and fourth grade compositions.

VOCAL METHOD

Emil Tiferro
"Manual of the Art of Singing" (\$1.25). Mr. Tiferro in his introduction writes the following: "The written word can never take the place of personal teaching. Tone production depends largely upon imitation, instruction from ear to ear, and from eye to eye. There is no denying, however, that a student may learn a great deal in studying written explanations of voice culture, if he will read a part and then go to the piano and practice the exercises, bearing in mind what the written explanation has said and associating its suggestions with the actual experience of singing." Very sensible words. This work is exhaustive and should be very useful to any one who will use it intelligently and faithfully.

CHORAL WORKS

Percy Grainger
"The Merry Wedding" (60 cents). Tremendously interesting, vigorous and characteristically virile work, for either full chorus or, if necessary, nine solo voices. The refrain is a very catchy and attractive waltz tune far from the commonplace. One of the most effective numbers for chorus we have seen in a long while. Occupies about twenty minutes.

Deems Taylor
"The Chambered Nautilus" (50 cents). Noticed in another part of this issue in the report of the concert of the Schola Cantorum, by whom it was sung at their last concert.

Antonino Mauro
"Mass in F," for two voices (60 cents).
"Mass in F," for one, two or four voices (80 cents).

BOSTON MUSIC COMPANY SONG COLLECTION.

Enrico Lehoffo
"Madrigali d'Aprile." Dedicated to Enrico Caruso. The songs were evidently designed especially for Italian production, each one ending on a skyscraping note sure to bring applause when well done. For the rest they are sort of improved Tosti and agreeable music to hear.

PIANO.

Francis Hendriks
"In Autumn" (60 cents).
"Valse Caprice" (90 cents).
Mr. Hendriks has a very agreeable melodic trend rather individual without being startlingly original, and these two compositions of about the third to fourth grade of difficulty would be very attractive works for teaching or for use as short recital numbers.

VIOLIN AND PIANO

Martimer Wilson
"Sonata in D" (\$2).
"Sonata in E Major" (\$2).
The first of these sonatas is dedicated to Fritz Kreisler, the second to Albert Spalding. Mr. Wilson is known as

a musician of parts and a serious excellent workman. This is very good music indeed. Difficult and not likely to become popular, but we are glad to have had it written by an American. Mr. Wilson, who lived a number of years in Germany, like MacDowell, leans toward the music of the country where he lived and (thank Heavens!) shows no tendency to the spineless ethereologies of modern French music.

Camille Saint-Saens

"Havanaise" (75 cents). A new edition of this standard concert number for the violin, with bowings and fingerings by Charles Martin Loeffler.

VIOLIN STUDIES

Gaby Eberhardt
"Arpeggio Studies" (60 cents). Eberhardt is one of the best known German violin pedagogues of the day.

Richard Hofmann
"Double-stop Studies" (60 cents).

CANTATA

Otto Malling
"The Holy Land" (60 cents). This cantata is to be heartily commended to any choir that likes to get away from the usual conventional "sacred" stuff and sing some real music. It is for this sort of work very original and interesting.

HARMONY

Uselma Clarke Smith
"Keyboard Harmony." Let Uselma Clarke Smith speak for himself as to this "Keyboard Harmony": "Only to the chosen few do the usual methods employed in the study of harmony yield the desired results, and considerable experience in teaching has served to confirm and strengthen the author's belief, that, in order to impress upon the student the vital and practical importance of the study it should be taught directly at the piano, so that the various combinations and successions may be appreciated through the ear and hands, and not simply be obtained by slavishly following a long list of prohibitions. Instead of words it has been his endeavor to treat of sounds, and in the conviction that it is only at the keyboard that the rudiments of harmony can be adequately impressed in their true importance upon the pupil's mind, he has striven to present the subject from a point of view adopted, to the best of his knowledge, by no other treatise on the subject."
It sounds very sensible.

G. SCHIRMER. SONGS.

Edward Horoman
"The Shepherdess" (60 cents).
"La Vie" (50 cents).
Good songs, like all of Mr. Horsman's. "The Shepherdess" has a great deal of quiet mellow beauty and "La Vie," in characteristic French setting of the little song, will still be liked as well.

PIANO.

Twelve concert preludes and fugues (\$1 each). Mr. Nicholl evidently writes his preludes and fugues by the dozen. We are glad to know that Mr. Nicholl can write fugues with preludes before them, though why anybody should take time in the present anno domini to write a dozen of these things and seriously propose them as concert numbers is hard to understand.

PIANO COLLECTIONS

Chopin
Complete works for the piano—ballades—(60 cents).
Complete works for the piano—rondos—(60 cents).
Two more volumes of the new Schirmer library edition of Chopin's complete works. They are made of special value, irrespective of contents, by the fact that the late Rafael Joseffy, edited the music and James Huneker writes the introductions.

EASTER CANTATAS

Clifford Demorest
"The Cross Victorious" (50 cents).

Daniel Protheroe

"Eastertide" (60 cents).
Both of these composers know the kind of music that the average choir is capable of singing and likes to sing and that the average congregation likes to hear, or at least seems to like to hear. These two Easter cantatas will perform yeoman service for any choir that wants to sing them. They are conventional but they are thoroughly respectable.

JOHN CHURCH COMPANY PIANO

Charles Gilbert Spross
"Barcarolle" (75 cents).
"Polonaise Brillante" (75 cents).
"Spring Song" (60 cents).
Three melodious and attractive numbers of about the

third to fourth grades. Useful for teaching or pupils' recital numbers. The "Barcarolle" is the best.

BOOSEY & CO. SONGS

T. C. Sterndale Bennett

"Mena Mine" (60 cents).

A. Herbert Brewer

"Ferry, Ahoy" (60 cents).

Nicholas de Vore

"Love's Sunshine" (60 cents).

Gerald Grayling

"What Shall I Say?" (60 cents).

Arthur E. Godfrey

"Woodland Voices" (60 cents).

Wilfrid Sanderson

"The Last Call" (75 cents).

Elmer Andres Steffen

"Requiem of the Sea" (60 cents).

T. Wilkinson Stephenson

"The Melody of Home" (60 cents).

These, like practically all of Boosey's song publications, belong to the "English ballad" class, but they are a better lot than usual. "Mena Mine" (Sterndale Bennett) is the work of a musician. Though not startling, it avoids the conventional and is attractive. "Love's Sunshine" (Nicholas de Vore), while rather commonplace in melody, shows that its composer is a good musician. "Woodland Voices" (Arthur E. Godfrey), a very jolly little spring song, is nicely made and perhaps the most attractive number of the lot.

PIANO

A. Louis Scarmolin

Vignettes (\$1.00). Ordinary and conventional pieces about third grade.

WHITE-SMITH MUSIC PUBLISHING COMPANY SONGS

Charles Wakefield Cadman

"Calling to Thee" (60 cents).

"Magnolia Blooms" (50 cents).

Two typical Cadman songs. Melodious without being commonplace and effective both for voice and piano. "Calling to Thee" is more dramatic than "Magnolia Blooms," a dainty composition with some very ingenious though simple harmonic effects.

"The West" (60 cents).

"From a Hill Top" (50 cents).

"Requiescat" (60 cents).

In these three songs Mr. Cadman gives strong evidence of having left his earlier and simpler style. The accompaniments, especially that of "The West," are quite difficult and symphonic in character. They are good songs, but they are pretty difficult to sing and they are not at all the kind of songs the public wants Mr. Cadman to write. From the musician's standpoint they are distinctly interesting.

PIANO

Charles Huorter

"Badinage" (50 cents).

"La Petite Coquette" (50 cents).

The usual salon things. Not difficult and not distinguished.

Paul F. Johannings

"Waving Wistaria" (60 cents).

"Golden Glow" (50 cents).

A very ordinary set of waltzes and a so-called gavotte, which is only a disguised polka and a poor one at that.

J. FISCHER & BRO.

Arthur Hinton

"By the Ammonoosuc" (75 cents).

"Among the Hills" (50 cents).

"Fireflies" (75 cents).

"At Sunset Hill" (50 cents).

"At the Husking" (country dance) (75 cents).

"The Passing of Summer" (50 cents).

Six interesting sketches, the result of Mr. Hinton's summer vacation spent in the White Mountains last year. They will probably be "caviar to the general," but the musician and pianist will study and play them with interest. "Fireflies" is a brilliant morceau. "The Passing of Summer" is richly melodious and harmonized in a way that often recalls the Wagner of "Tristan and Isolde." These two will probably be the most popular of the set, though the country dance (Grieg in Yankee Land) also has elements of popular appeal.

ARTHUR P. SCHMIDT

Mabel W. Daniels

"Beyond" (50 cents).

"Song of the Persian Captive" (50 cents).

Neither of these represent Miss Daniels' best work.

Arthur Foote

"At Last" (50 cents).

"On the Road to Mandalay" (60 cents).

Arthur Foote never writes badly, nor he does not write interestingly always. These songs—most respectable Boston music—are not interesting.

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Valse Caprice (60 cents).

"A La Fete Champetre" (75 cents).

"Chanson d'Amour" (50 cents).

Novellette in E (60 cents).

Polka Dansante (75 cents).

Rondeau a la Valse (75 cents).

"La Zingara" (75 cents).

Allegro Scherzando (75 cents).

Eight most respectable compositions for piano. Mr. Campbell has nothing new to say, though he does say it very well.

A COLORATURA'S PREDICTIONS

What Alice Verlet Thinks

There were three in the party: Alice Verlet, soprano, of Brussels, Paris and London; the Russian secretary to a famous pianist, and a young theatrical manager. The singer had given a concert that evening, and the three lingered at the cafe table. They were talking music.

"You know what Debussy feels," said the little secretary. "He believes firmly that music should constantly change its forms, and that the new movements are just starting."

"C'est une idée comme une autre," responded the singer. "Saint-Saëns does not hold the same views. There is no denying, however, that the changes are coming rapidly, and that they are not confined to any one branch of music. Take my art; for several years, I have noticed that the critics of Europe and of America have set about attacking the coloratura soprano like wolves. They tell us that it is *démodé*, childlike, and unworthy of serious attention."

"Ce diable de Wagner qui s'est fourré partout," ventured the theatrical manager.

"Absolument," replied the diva. "And his example has been followed by every composer who has risen to fame since his day. He set in motion le culte du chant sérieux, dramatique. Not that I am an enemy of Wagner. I recall, when a child in Brussels, long before Wagner had attained general popularity, my father used to play the music of all his operas. I was brought up on him, and no one admires him more than I."

"You think, then, that this attitude on the part of the critics will have a serious effect?" asked the Russian.

"Certainly I do," answered Mme. Verlet quickly. "I would point out to messieurs les critiques that if they continue this attack, the art of coloratura singing will be dead within ten years. They forget, too, these gentlemen, that the soprano is the only natural voice of a woman, just as the baritone is the only natural voice of a man. An alto or a contralto is a monster of nature, nothing less."

"Ah, but many singers do not feel that way. There's Lilli Lehmann," interposed the young manager.

"Oui, c'est vrai," replied the singer; "but if you have followed her career you will see that she is inconsistent. Now she is the archpriestess of le chant sérieux, but when a young woman she sang in light opera, and was proud to be known as a star of opera bouffe. She built her reputation in such roles; today she affects to despise the lighter style."

"I tell you that if this attack keeps up in ten years there will be no more coloratura singers. The public, told constantly that the art is childish, will begin to believe it—at least that section of the public which is influenced by snobism. Personally, I feel this is regrettable. The field of art is broad, and while perhaps coloratura singing is not the greatest of the arts, it is gay, sunlit and innocent. Why combine to attack it, to strike it down like some poor, defenseless animal?"

"And after ten years?" asked the Russian.

"The answer is not difficult. Some singer will arise who has the courage to sing as her heart dictates. She will be hailed as a genius; the critics will write of her wondrous gifts and the public will applaud her warmly. The proof is easily found."

"In no country has le chant dramatique, le chant sérieux, been more highly praised, more generally admired than in Germany. Eh bien, in no country are 'La Fille du Régiment' and 'Le Domino Noir' sung more often or more popular. To my sense this popularity of opera bouffe in Germany, the cradle of dramatic singing, indicates a return of popular taste to pre-Wagnerian standards. At least it indicates that there is today room for both types of music, even in Germany."—The Bellman, February 26, 1916.

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EL PASO INCLUDED IN BOSTON GRAND OPERA—PAVLOWA BALLET TOUR

Rabinoff Forces and Russian Dancer Receive Enthusiastic Welcome in South Texas City—Musical Courier Editor Pays Recent Visit

El Paso, Tex., March 8, 1916.

Music lovers of El Paso were given a rare treat on March 4, at the Texas Grand Theatre, by the Boston Grand Opera Company, in conjunction with the Pavlova Imperial Ballet Russe. Two performance were given, matinee and night, to packed houses; in fact, people were turned away, and standing room was at a premium.

For the matinee performance Puccini's delightful opera "Madame Butterfly" was presented, Tamaki Niura taking

the part of Cio-Cio-San; and while we have heard "Madame Butterfly" before we have never had such a beautiful one in the title role as Tamaki Niura. She captivated the entire audience and was brought before the curtain time and time again with the other principals. Roberto Moranzoni, the director, came in for a large share of the applause. This opera was followed by Anna Pavlova and her Imperial Ballet in "Snowflakes," which was enjoyed immensely.

For the night performance, the opera was "Pagliacci," with Felice Lyne as Nedda, and Giovanni Zenatello as Canio. Zenatello was superb. This opera was followed by Delibes' "Coppelia." Mme. Pavlova, as fine as she is in all branches of dancing, excelled herself in this ballet; she was at her very best and was splendidly supported by M. Volinine and the entire company. At the end, the audience called Pavlova and the company out time and again to receive the cheers and plaudits.

Mme. Pavlova has appeared here before and is a general favorite in this city. El Paso has been visited in the past thirty years by at least fifteen grand opera companies, the majority of them Italian, coming out of Mexico, or going into the republic, but we have never had such an excellent company as presented by Max Rabinoff.

The Texas Theatre was too small for the presentation of grand opera, but our city is building an auditorium, and we trust Manager Rabinoff will make us another visit next year when we will have our auditorium completed, which will be adapted to grand opera.

Great credit is due James G. McNary, president of the First National Bank of this city, for securing this excellent company, as he started negotiations and was the cause of the Boston Grand Opera Company stopping in El Paso. Mr. McNary is one of our leading musicians, and probably does more for the cause of music here than any one else.

Robert A. Martin, one of our prominent citizens, enter-

tained Mme. Pavlova while she was in the city, he being an old friend of hers.

LIEBLING-DEVRIES VISIT ENJOYED

The writer had a very pleasant visit on February 22-23 from Leonard Lieblich, editor-in-chief, and Rene Devries, general representative of the MUSICAL COURIER, and he enjoyed their stay in El Paso very much and hopes he will have the pleasure of meeting them soon again.

T. E. SHELTON.

Elsa Kellner's Western Successes

Elsa Kellner, the charming and capable young soprano, who makes Milwaukee her home, will give a recital in Aeolian Hall, New York, March 31, presenting an unusual program, to be announced later in the MUSICAL COURIER.

Mrs. Kellner and a pianist gave a joint recital in Milwaukee recently, winning many golden opinions from press and public. From three local papers the following is reprinted:

Elsa Kellner sang two groups of songs, the former comprising four German Lieder, and the latter examples of contemporary American composers. As always, Mrs. Kellner's voice was delightfully pleasing in its freshness, especially in the English songs. Equally admirable is her easy vocal production, which speaks of good schooling. A charming stage presence and an unaffected sincerity in the matter of interpretation are other characteristics of this attractive singer.—Milwaukee Journal.

Mrs. Kellner was very successful; her voice found attractive opportunities in a group of songs in English by Bishop, Goring Thomas, Marion Bauer and Rogers. The songs in English were invested with most commendable loveliness of tone and sung with much spirit, incisive enunciation and variety of expression. In a German group of songs by Schubert and Wolf Mrs. Kellner also sang effectively, evincing a good sense of Lieder interpretation. "Youth Comes Danc-ing O'er the Meadow," in the English group, was delightfully given; Brahms' "Der Schmied," offered as an encore number, was sung with brilliance that stirred the audience to high enthusiasm.—The Evening Wisconsin.

A group of German songs, charmingly done by Elsa Kellner, a Milwaukee singer of great personal charm, apparently was pleasing to the exacting audience for a perfect wealth of floral tributes were offered her at the close of this group.

Mme. Kellner's vibrant voice was heard to better effect in the English songs which she offered in her second appearance on the program. Pleasing and artistic interpretations were richly enhanced by the singer's clear enunciation, while fervor and spontaneity were notable features of her singing.

Heretofore Mme. Kellner's local hearings have necessarily limited her choice of repertoire, for usually she had to consider the requirements of an oratorio role for the character of the program being offered by organizations with which she has appeared. Thursday night she was able to utilize vehicles which demonstrated exclusively the extent of her artistry.—Milwaukee Sentinel.

Paulo Gruppe's Recital, March 25

On Saturday evening, March 25, Paulo Gruppe, cellist, assisted by Coenraad v. Bos at the piano, will give the following program at Aeolian Hall:

Harlequin Popper
Sonata for cello solo Locatelli
Sonata in F major Brahms
Chants Russes Lalo
Introduction and finale of cello concerto Lalo
Sarabande De Fesch
Ritornell Sinding
Romance Schumann
Danse Espagnole Popper

Von Hemert to Appear in Aeolian Hall Concert

Manager Emil Reich announces a concert in Aeolian Hall, New York, on Thursday evening, April 13, which promises to be a distinct success. Theodore von Hemert, baritone, who is to appear, is too well known to readers of the MUSICAL COURIER to need a special introduction, and it is therefore superfluous to relate here his former exploits as a singer of the highest order. Mr. von Hemert is well supported in this concert by Lisbet Hoffman, pianist, and Paula Reed, soprano. Max Lieblich will preside at the piano. The program will be announced later.

Hambourg at Aeolian Hall, March 30

On Thursday afternoon, March 30, Boris Hambourg, the Russian cellist, will give a recital at Aeolian Hall. On this occasion Mr. Hambourg will play four of his own compositions: a prelude in G minor, mazurka, "Nocturnette" and Dans Russe "Cosaque."

Gabrilowitsch in Request Recital, April 15

Ossip Gabrilowitsch, in response to a general request, will give an extra recital in Carnegie Hall, New York, on Saturday afternoon, April 15, making up his program from the most popular numbers he has played in the course of his "Historical Recital" series.

The Sulli Grand Opera Company

First performance, AMSTERDAM OPERA HOUSE, 44th Street, New York City, Today (March 23d).

Second performance, AMSTERDAM OPERA HOUSE, 44th Street, New York City, March 27th.

Third performance, LIBERTY THEATRE, Brooklyn, March 30th.
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SYRACUSE ORGANIZATIONS OFFER MUCH OF MUSICAL INTEREST

**Morning Musicals and Clubs Provide Enjoyable Programs—
Cellist and Tenor Introduced by Local Musician
—More Notable Items**

2725 Midland Avenue,
Syracuse, N. Y., March 11, 1916.

The program given by the Syracuse Symphony Orchestra, Patrick Conway, conductor, at the Central High School, Sunday afternoon, March 5, with the assistance of Victor H. Miller, pianist, and Morton Adkins, baritone, included the overture "Fingal's Cave," of Mendelssohn, the romance of "Pierette and Pierrot" (Burgmein), comprising the "Bal Noces" and the "Cortege Nuptial," airs from "Princess Pat" (Herbert), Eilenberg's Spanish serenade, "La Manola," and Tschaiowsky's "March Slav." The piano numbers by Mr. Miller were the valse in B minor (Chopin), andante sostenuto from C sharp minor sonata (Victor H. Miller), and the ballade in A flat major of Chopin, while Mr. Adkins sang "Where My Caravan Has Rested" (Lohr) and "A Little Bit of Heaven" (Ball). The orchestra showed its usual polish and sureness of attack, Mr. Miller's work was very commendable, and Mr. Adkins, who was in excellent voice, received enthusiastic applause for his efforts.

Sunday evening, March 5, Weber's Philharmonic Orchestra in its regular Sunday evening recitals at the Onondaga gave Raff's march from the symphonie "Lenore," Weber's overture, "Freischütz," Braga's serenade for two violins, Jessel's "Wedding of the Rose," a trio for violin, cello, and piano, "Told at Twilight," written by Charles J. Huerter, the local composer, a selection from the "Mikado" (Sullivan), and "Dialogue" (Hamm) as a duet for flute and clarinet.

MORNING MUSICALS PROGRAMS

The Morning Musicals on Monday, March 6, presented Margaret Keyes in a song recital at the Onondaga. Her program was in four groups, the first of which included "O Notte Graue del Mistro" (Puccini), "Dance Song" (Handel), "Long, Long Ago" (Bayly), and "Come, Let's Be Merry" (Old English). The second group was made up of six Brahms numbers and comprised "O wusst ich doch den Weg zurück," "Vergebliches Ständchen," "Lieber Gott du Weisst," "Kommt dir Manchmal," "Sonntag," and "Botschaft." The third group was composed of Sibella's "O, Bocca Dolorosa," Sinding's "Wind Rose," Sibelius' "Der Erste Kuss," and Strauss' "Schlagende Herzen." Her final group was made up of "Life and Death" (Coleridge-Taylor), "A Red, Red Rose" (Henschel), "Ships That Pass in the Night" (Stephenson), "Wind Song" (James Rogers), and "Summer Time" (Ward Stephens). Her work was most excellently done and her audience were so pleased that some songs, particularly the Coleridge-Taylor number, were repeated. Zillah Halstead played a fine accompaniment.

On Wednesday, March 8, the Morning Musicals presented a mixed program at the Onondaga. Katherine Fitch Seymour, pianist, in the nocturne in C minor (Chopin), "What the Forest Brook Babbles" (Poldini) and "Arabesque" (MacDowell). Anna Colton Ide, soprano, was heard in "A Song of India" (Rimsky-Korsakow), "Autumn" (Arensky) and "My Lover He Comes on the Skee" (Clough-Leiter). Dorothy May Russell, pianist, played the Bach-Liszt fantasia and fugue in G minor. Mrs. Gerald Rust, soprano, sang "Morgen" (Strauss) and "Villanelle" (Dell'Acqua). The final number was the Goldmark quintet, op. 30, Mrs. Harry H. Skeritt at the piano, with first and second violins, viola and cello. Mrs. Morgan Wilcox and Leora McChesney, contraltos, were also heard. The work of Mrs. Rust was especially commendable, though all the numbers were satisfactorily rendered.

CLUBS FURNISH INTERESTING NUMBERS

Thursday evening, March 9, the Apollo Club, Harry L. Vibbard, director, gave its annual concert at the First Methodist Church. The club offered "The Song of the Camp" (Stewart), "The Sista" (Werrenrath), "The Coppah Moon" (Shelley), and "The Erl King" (Schubert). John Ray sang a group, comprising "Witch Woman" (Taylor), "I Arise From Dreams of Thee" (Huhn) and "The Ballade of Little Billie" (Peel). Victor H. Miller played a group of Chopin numbers, including the prelude in A flat, the waltz in C sharp minor, and the ballade in A flat. Louise Boedtker sang "Les Berceaux" (Fauré), "Wild Geese" (Rogers), "The Broken Vase" (Arensky) and "Lenz" (Hildach). Other choral numbers were the "Pilgrims' Chorus" (Wagner), "Night Witches" (Filke) and "Daddy" (Behrend). Incidental solos were given by Ralph Stilwell, basso; Clarence Burr, baritone, and Miss Boedtker. The entire concert was very enjoyable and the singers were greeted by a large audience.

The Salon Musical Club met Friday evening, March 10. The theme of the program was the new Spanish opera,

"Goyescas." Mrs. William Cornell Blanding read the libretto; piano solos were given by Christina McLennan, Josephine Westfall and Grace French, and vocal numbers by Mrs. Louis Stolz and Cordelia Dana Jannaris.

CASALS-ALEXANDER RECITAL

Tuesday evening, March 7, Pablo Casals, cellist, assisted by Arthur Alexander, tenor, gave a recital at the Alhambra, under the auspices of Tom Ward. He played a Handel sonata and a group of numbers by Bach, Fauré, Haydn and Boccherini. Mr. Alexander took the place of Povla Frisch, who was detained by illness. His voice is of excellent range and quality and his work very pleasing to his hearers.

SYRACUSE ORGANIST COMMENDED BY UTICA CRITICS

On Monday evening, March 6, Charles M. Courboin, organist of the First Baptist Church of this city, was heard in a recital before the Central New York Chapter, American Guild of Organists, at Utica. Utica critics commended his work in classical numbers as characterized by ease, a marvelous perfection of technic, and wealth of expression.

ERWIN CHURCH PROGRAM

On the same evening the following program was rendered at the Erwin Methodist Episcopal Church by Paul Bicksler, baritone; Earl B. Collins, organist, and Gertrude Cole, reader. Mr. Collins played Bach's toccata and fugue in D minor, Guilman's "Marche Funebre and Chant Seraphique," Stoughton's "Persian Suite," the gavotte from "Mignon" (Thomas), "Meditation" (Sturgis) and the toccata of Callaerts. Mr. Bicksler was heard in "Where'er You Walk," from "Semele" (Handel), "Der Lindebaum" (Schubert), "Widmung" (Franz), and in a later group of modern numbers, which included "Noon and Night" (Hawley), "Wind Song" (Rogers), "Requiem" (Homer), and "Rolling Down to Rio" (German). Miss Cole's readings were from Riley and Dunbar. The work of the soloists was good and the entire program reflected much credit on those offering it.

HAMILTON COLLEGE CLUBS HEARD

On Saturday evening, March 4, the Glee and Instrumental Clubs of Hamilton College appeared at the Onondaga in a miscellaneous program, which was well rendered.

S. B. E.

Echoes of Meta Reddish's Santiago Triumph

Santiago de Cuba, March 1, 1916.

The Italian Opera Company with Meta Reddish "etoile" closed its engagement in this city last night with "Lucia di Lammermoor" before a crowded house. The company leaves today for Havana, but will return to this city for four extra performances before sailing for Costa Rica, the last of March. Meta Reddish has completely taken Santiago by storm. After the "Mad Scene" last night, she was called before the curtain fully ten times even after having graciously repeated the latter portion of the aria in its entirety at the clamorous request of the audience. At the close of the opera the young diva was presented with a beautiful gold medal from the city of Santiago and beautiful flowers in abundance.

Other members of her company who have won splendid successes are Oscar Spireca, the director of the orchestra, formerly of the Montreal Opera; Louise Taylor, an American soprano singing under the name of Luisa di Francesco; Joseph Royer, the fine young Canadian baritone recently returned from splendid operatic successes in Italy; the Italian tenor, Salvatore Sciarretti, of the Boston Opera; Jose Corallo of the Chicago Opera Association; and the English basso, Alfred Kauffmann who came into prominence by his successful operatic tour of Australia with Mme. Melba and by his more recent connection with the Century and Boston Opera Companies.

Miss Reddish's triumphs here will mark an epoch in the musical life of Santiago, she having been received with the same enthusiasm which characterized the performance of Maria Barrientos and her company in this city two years ago. The tributes to the gifted American singer from the critics and press would fill a volume. Echoes of her applause in "Traviata," "Sonnambula," "Rigoletto," and "Lucia" soon reached Havana and representatives of other operatic interests came from that city expressly to hear her. As a result the soprano has received two offers with splendid conditions for return engagements to Rio de Janeiro, Buenos Aires and Montevideo, her notable successes in those cities two years ago being still fresh in the minds of South American opera patrons.

B.

The Arion Club, a male chorus of Birmingham, Ala., has done excellent work under the leadership of Mr. Thomas, both as the male contingent in mixed choruses and in independent work. Mr. Thomas has been the club's director for three seasons.

As Donna Elvira in "Don Giovanni"

HELEN STANLEY

PRIMA DONNA
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Company Has Added
Another Triumph to
Her Long List of
Successes.



The following excerpts suggest the deep impression Miss Stanley's singing has made on the foremost critics.

"Miss Stanley's presence in the ranks is a matter of felicitation to many followers of the opera. Her tone rarely has spun its golden thread more beautifully."—*Eric DeLamarier, Chicago Sunday Tribune, December 19th.*

"One liked the women of the cast—especially Helen Stanley for the beautiful quality of tone which she produced without effort."—*James W. Baker, Chicago Examiner, January 20th.*

"Helen Stanley, the Donna Elvira, was the delight of the performance on the score of beauty of tone-phrasing and intonation. Such interpretation as that of the 'Mi tradi quell alma ingrata' and its prefatory recitative is heard seldom."—*Eric DeLamarier, Chicago Daily Tribune, January 20th.*

"Miss Stanley appeared as Donna Elvira. There were impressive moments in this artist's singing of a difficult part."—*Felix Borowski, in Chicago Herald, January 20th.*

"Helen Stanley, as Donna Elvira, was remarkable. Her aria in the first act was sung with intelligence, finish and art."—*Herman Devries, in Chicago American.*

"Miss Stanley made her most satisfactory appearance of the season as Donna Elvira, and was warmly applauded. Her coloratura work was admirable."—*Chicago Evening News, January 20th.*

"There was equally pleasurable singing on the part of Miss Stanley. She had one of the most difficult positions in the opera; her first solo was a long one, and it had practically no climax; but, by virtue of an almost perfect tone production and a quality of voice that was lovely and velvety almost beyond belief, she made it one of the most captivating numbers in the opera."—*Chicago Daily Journal, January 20th.*

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ANOTHER WICHITA MAY FESTIVAL AND CONTEST IS PLANNED

Kansas Community Enjoys Full Quota of Events—San Carlo Opera Company, Symphony Program, Vocal and Instrumental Artists and Other Items Included

Wichita, Kan., March 15, 1916.

The month of February brought several musical treats, among them the San Carlos Grand Opera Company. The receipts were over \$4,000, enough to pay all the bills and more. About 6,000 people heard the offerings, and another season will undoubtedly be arranged for next winter. Wichita heard "Aida," "Tales of Hoffman" and "Faust." The company scored the same success already reported from so many cities. Wellington, Alva, Okla.; Blackwell, Chillico, Peabody, Eldorado, Kingman, Newton, Winfield, Arkansas City, and many other surrounding cities sent delegations. All performances were at the Forum.

CHORUS COURSE ATTRACTIONS

The monthly attractions of the Wichita Chorus Course were the Zoellner Quartet and Thuel Burnham, pianist. The quartet duplicated its success of last season. This concert was held at the Crawford Theatre, the place of the next number on the course, Reinold Werrenrath, baritone, and Ada Sassoli, harpist, March 13.

SYMPHONY ORCHESTRA PROGRAM

At its February concert, the Wichita Symphony Orchestra played two movements of Beethoven's D major symphony as its principal offering. The final concert, March 12, brings the Manhattan Ladies' Quartet as its outside attraction.

ECHO OF K. S. M. T. A.

An echo of the Kansas State Music Teachers' Association is brought to many Wichita musician's minds by a letter from Harold L. Butler, of the State University, asking for suggestions as to the revision of the Kansas Musicians' Blue Book. Mr. Butler is chairman of this committee which will revise the book, together with its outline of suggestive study. There was a great deal of dissatisfaction with the courses of study expressed by the members at the Hutchinson meeting, and Mr. Butler is giving all members an opportunity to suggest and help rearrange the courses. This is the book the MUSICAL COURIER correspondent from Wichita censured so severely last fall and which censorship was so strongly substantiated at the meeting at Hutchinson. Mr. Butler is acting politically, diplomatically, in his revision in saying, to quote from his letter, "If you have not the time or inclination, to become interested in this revision, do not blame the committee, if the courses as they are finally decided on do not suit you." The balance of the committee are Lucius Ades, C. S. Skilton, Henry Louderback and Frederick Rogers.

PRESSER REPRESENTATIVE IN WICHITA

Representative A. V. Young, of the Presser Company, called on Wichita musicians the past month.

HISTORICAL VIOLIN RECITAL

Theodore Lindberg gave an historical violin recital at Philharmony Hall, March 2.

POSSIBILITY OF MAY FESTIVAL

Wichita musicians and business men are working on a plan to launch another May festival and contest similar to the one last year. Definite plans will follow as soon as it is possible to give facts.

CARTER LECTURE

Charles Davis Carter gave a lecture on "Style in Singing," March 13, at his studios in the Butts Building. At the conclusion of the lecture the Liza Lehmann quartet, "The Persian Garden," was given by Zelma Fischer, soprano; Myrtle Neel, contralto; Paul Brockway, tenor, and Professor Carter, bass.

MUSICAL CLUBS EXCHANGE COURTESIES

The ladies of the Wichita Musical Club have accepted an invitation to visit the Treble Clef Club of Newton, March 20. These clubs exchange courtesies each year.

OLIVE VAIL OPENS STUDIOS

Olive Vail (Mrs. P. Hans Flath) has announced the opening of her new studios in the Winne Building. Mr. Flath is the organist at the Palace Theatre (movies) and numbers, or excerpts, from Schumann's "Carnival Pranks," Chopin works, and other classics leave a good taste with the musicians attending.

GLEE CLUB HAS RETURNED.

The Fairmount Glee Club has returned from its annual tour and reports a successful trip.

THE ADES GIVE MUSICAL CLUB PROGRAMME.

Mr. and Mrs. Lucius Ades gave the program at the Saturday afternoon Musical Club at the home of Mrs.

Hiram Lewis, March 4. Mrs. Ades was heard in Bach's "Fantasia" in C minor, the Gigue from Scarlatti's suite No. 1, a group of three Grieg numbers and the Liszt rhapsody, No. 11. Mr. Ades sang the song cycle "Eliand," by Von Fielitz, and a group by MacDowell, Schumann and Busch.

RALPH BROKAW.

ALBANY'S COMING EVENTS

Albany, N. Y., March 10, 1916.

Marie Kaiser, the well known New York soprano, who has appeared here with the Mendelssohn Club, has been engaged as soloist by the Albany Philharmonic Orchestra for its spring concert at Harmanus Bleecker Hall, April 17.

Grace Kerns and Rose Bryant, of New York, will be the assisting soloists in the presentation of the Rossini "Stabat Mater" at St. Peter's, Monday evening, April 3. Dr. Frank Sill Rogers, organist at St. Peter's, is in charge. It was originally set for March 27, but as Paderewski is to appear in recital here that night at Harmanus Bleecker Hall, the date was changed.

LENTEN MUSIC.

The choir of Trinity Methodist Church, under the direction of Prof. Frederick P. Denison, will give excerpts from the "Stabat Mater" during Lent. The Vincentian Male Chorus of St. Vincent de Paul's Church, George Yates Myers, directing, will give a special musical service early in April. On Ash Wednesday the senior choral class of the Academy of the Holy Name, with Thomas Francis O'Neill, violinist, assisting, and Mr. Myers at the organ, gave an evening service.

ALBANY PUPILS FURNISH MUSIC CLUB PROGRAM

Advanced and graduate pupils of Albany music teachers presented an excellent program before the music section of the fine arts department of the Woman's Club of Albany in the Historical Society Building, March 9. Cordelia L. Reed arranged the numbers, and those who took part were Marion Nichols, Lucy Moore, Francis J. Murphy, Edna A. Albert, Rena Henault, Frances la Verne Clute, Emily Ward Scholl, Elsie M. Fabrey, Margaret Jefferson and Adelaide Belser.

BALL PUPILS TO GIVE NEW YORK RECITAL

On March 26, Frances de Villa Ball, who has a New York studio at Carnegie Hall, will take Louise Field Clement, a piano pupil, and Roger H. Stonehouse, baritone, a pupil of Max Heinrich, to New York for a recital. Miss Clement and Mr. Stonehouse will repeat the program recently given here.

CHOIR REUNION

There was a choir reunion at the Memorial Baptist Church, with a special choral service by both junior and senior choirs, Sunday night, under the direction of C. Bernard Vandenberg, the organist. The brief organ recital included selections from "Lohengrin" and "Tannhäuser."

NELSON RETURNS FROM SOUTH

John Louw Nelson, who managed a course of concerts here earlier in the season, presenting Mme. Galski, Fritz Kreisler, Mme. Melba, Marie Sundelius and Emilio de Gogorza, has returned from the South somewhat improved in health. Mr. Nelson, who is the son of Bishop and Mrs. Richard H. Nelson, broke down from overwork, and his physician insisted that the remaining concerts should be cancelled and that similar work should never be resumed.

NEXT SEASON ARTISTS

Manager Ben Franklin, who has just returned from New York, hints that Frieda Hempel, Ossip Gabrilowitsch, Harold Bauer and Julia Culp will be among next season's subscription artists here.

E. V. W.

Elsa Fischer String Quartet in Brooklyn

The Elsa Fischer String Quartet, Elsa Fischer, first violin; Helen Reynolds, second violin; Lucie Neidhardt, viola, and Carolyn Neidhardt, cello, assisted by Helen Hopkins-Fischer, soprano, furnished the musical numbers at the Manual Training High School, Brooklyn, on Sunday afternoon, March 12.

Unusually well played numbers of the quartet consisted of the allegro vivo appassionata, from the E minor quartet, Smetana; molto lento, Rubinstein; "The Mill," Raff, and Haydn's quartet in C major.

The highly artistic work by the Elsa Fischer String Quartet was greatly appreciated by the large and enthusiastic audience present, and the liberal applause it received was well earned.

Helen Hopkins-Fischer, soprano, won much favor for her singing of "Viel Träume," Henschel; "Ungeduld," Schubert; "Morning Hymn," Henschel, and "Awake, Little Flower," by Gertrude San Souci.

Emil Breitenfeld presided at the piano.

ORCHESTRA AND CHORUS COMBINE IN A KANSAS CITY CONCERT

More than Ten Thousand People Enjoy Sunday Afternoon Music
in Convention Hall—Zoellner Quartet and Yolanda Mero
Score Triumph—Other Mention

Kansas City, Mo., March 10, 1916.

The fourth popular concert by the Kansas City Symphony Orchestra was given Sunday afternoon in Convention Hall. Carl Busch conducted. The public gave abundant evidence of its satisfaction and appreciation of these small fee concerts. More than ten thousand heard an interesting and high class program. Under the capable leadership of Earl Rosenberg, his chorus of five hundred voices added strength to the occasion by a fine performance of the Rossini "Inflammatus," with the splendid solo work of Mrs. Allen Taylor, and "Thanks be to God," from "Elijah," with solos by Joseph Farrell, baritone, and Ella van Huff, contralto, and the "Hallelujah" chorus from "The Messiah."

The orchestra gave the "Oberon" overture, by Weber, selection from "Tannhäuser" and suite "Coppelia," by Delibes.

SCHUBERT CLUB CONCERT

The Schubert Club gave the first concert of its twenty-second season at Drexel Hall, February 18. This club of men's voices is under the direction of Clarence D. Sears, whose capable drill work is each year more apparent. The opening number, "Lochinvar," by Hammond, with incidental solo sung by Charles H. Cease, made a good impression. Smaller numbers designed for entertainment made fine contrast for the heavy part of the program which lay in the hands of Laura Reed-Yaggy, violinist of Hutchinson, Kan. Mrs. Yaggy is a Kansas City girl, having been born here and received her musical education both here and in New York City. After her marriage she sought to develop what she learned as a student and has attained some amazing heights in violin playing. Her opening number was the Mendelssohn concerto in E minor, which was given a beautiful performance, revealing a sure technic, yet delicate and tender in all its wealth of beauty. She played also three numbers by Kreisler and a Spanish dance by Rehfield, besides being compelled to respond to a devoted public with numerous encores.

ZOELLNER QUARTET AND YOLANDA MERO

The sixth concert of the Fritschy Series brought the Zoellner String Quartet to town for the first time and with it the adorable Yolanda Mero, the Hungarian pianist, who adds legions to her devotees her every visit she makes. It was a beautiful concert all through, the gentle beauty of the quartet was a surprise. Such wonderful ensemble is always more or less a miracle. They gave the Gliere quartet, op. 2, with splendid effect, and anything more exquisite than their playing of the andantino from quartet, op. 10, by Debussy has not been heard here in recent memory. The program included the quintet in F minor by César Franck, assisted by Yolanda Mero, and it received a superb reading. Of Mme. Mero's playing with its wonderful facility, power, warmth, delicacy, and mental supremacy what can be said except to wish to hear her oftener. The Chopin larghetto and the Debussy "Clair de Lune" linger as having been too beautiful to attempt to write about.

NOTES

Francois Boucher, head of the violin department of the Conservatory of Music, gave a fine program of violin music at the Jewish Temple on Tuesday evening. He was ably accompanied by Moses Boguslawski and the Philharmonic Quartet.

The Mozart Club presented in piano recital, Monday evening, Carl A. Preyer, director of the piano department of the University of Kansas. Mr. Preyer is not a stranger here, having a host of former pupils and friends who hail with pleasure any opportunity to hear him. He is much beloved not only for his modesty, but for his fine, honest unobtrusive musicianship. He has his own message to deliver and it is surely worth while, and one could wish he would make the occasions of its delivery more frequent.

GENEVE LICHTENWALTER.

Gilberté Sings "U. S. A. Songs"

Hallet Gilberté gave a delightful recital of American songs in Cleveland, at Hotel Statler, last week, before a very appreciative audience. One of the prominent musicians and composers present said of his singing: "If more singers sang English with as perfect enunciation and with the dramatic understanding of their lyrics as does Gilberté, the so called American composer would have an easier time getting songs on concert and recital programs." This same program (see below) was given at a dinner musicale in Gilberté's honor, at the Country Club, in Youngstown, Ohio, after which he was engaged to give a public recital early next season: "Spring Serenade," "There, Little Girl,

Don't Cry," "An Evening Song," "Two Roses," "Forever and a Day," Gilberté; "Winter," Fay Foster; "A Plaint," Mary Helen Brown; "A Prayer," Cara Roma; "The Year's at the Spring," Mrs. Beach; "Youth," "A Valentine," "Song of the Canoe," "Ah Love But a Day," Gilberté; "The Star," James Rogers; "I Shall Awake" (written expressly for Gilberté), A. Walter Kramer; "The Voice" (written expressly for Gilberté), Claude Warford; "Serenade" (written expressly for Gilberté), Harry Gilbert; "Good Morn," "To Her," "A Dusky Lullaby," "A Rose and a Dream," Gilberté.

Caroline Powers, a Gifted Young Violinist

Caroline Powers, the young violinist, whose public work is just coming to be known, is a native of Decatur, Ill. As a mere child she went to Berlin and began the study of the violin there at the age of seven under the direction of her sister, Jeanette Powers, a pupil of Joachim. Later she studied in Paris, and after returning to America was for some years with Christian Kriens.

When at the beginning of last season Theodore Spiering came to New York, Miss Powers eagerly availed herself of the opportunity to study with this master. Mr. Spiering, as is well known, is not keen on sending out young artists into a professional career half prepared. He himself has on a number of occasions called attention to Miss Powers' gifts by extending to her unusual opportunities. She has been a popular soloist at a number of important private musicales and has also appeared with success at prominent



CAROLINE POWERS,
Violinist.

school and club concerts. A recital given at Wanamaker Auditorium, New York, early in the season emphasized the fact that she is a serious young artist bound to make a successful place for herself among American violinists: A New York recital is planned for the early fall.

Leginska's Presence of Mind

"Marvelous Leginska Entrances Audience," "Incomparable Pianist Swept Bangor Audience Off Its Feet," are among the emphatic headlines of column accounts in the Bangor local press of the English pianist's recent appearance in that city.

At this concert, which was given in Bangor, Me., on March 1, by Ethel Leginska and the Criterion Quartet, an unforeseen and unrehearsed incident on the program was the blowing out of a fuse in the City Hall, which plunged the auditorium into sudden and total darkness. Miss Leginska was playing at the time and very pluckily continued as though nothing had occurred. For a moment the audience was quiet, then subdued whispers and the moving of feet became more and more evident, until finally the pianist gave an imperious "hush," which again caused a short silence.

Again the uneasiness of the audience made itself manifest and the player arose and said: "Sit still a minute and I'll find out what the trouble is." On being assured by William Rogers Chapman, who has charge of the Maine tour of these artists, together with Florence Austin, the violinist, that all was well, she returned to the platform and began a Chopin prelude. Just at this moment, however, the janitor made his appearance to fix the light, and again she stopped and could not be induced to finish the number, although the audience gave her recall after recall, both for the beauty of her playing and for her courage in this test of real courage.

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N. Y. Times, Feb. 1, 1916.

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**FORT WORTH HARMONY
CLUB PRESENTS RUDOLPH
GANZ IN PIANO RECITAL**Capacity Audience Enjoys Program Played by Swiss Artist—
Paulo Gruppe Soloist with St. Louis Orchestra—
Fort Worth Orchestra Plays at Denton

Fort Worth, Tex., March 10, 1916.

Possibly the most satisfying piano recital ever offered to Fort Worth music lovers was that given recently by Rudolph Ganz as the second number of the Harmony Club concert course. The audience taxed the capacity of Byers Opera House and contained many representative musicians from other cities as well as Fort Worth. The appreciation was most enthusiastic and the pianist responded graciously with encores. Ganz's playing was educational, elevating and ennobling, his technic is always infallible and his taste exquisite; he belongs truly to the group of really great artists. We shall look forward to hearing him again in Fort Worth. The program contained the following numbers which were interesting alike to musician, student and music lover: "Symphonic Etudes," op. 13 (Schumann), sonata in C sharp minor, op. 27 ("Moonlight") (Beethoven), ballade in G minor, two etudes, nocturne in F sharp minor, polonaise in A flat (Chopin), "Jeux d'Eau" ("Frolics of Water") (Ravel), "The Girl With Flaxen Hair" (Debussy), "Peasant Dance," op. 24, "The Pensive Spinner," op. 10 (Ganz), "Cantique d'Amour," polonaise in E (Liszt).

The Harmony Club offered as the closing number of the concert course a program by the St. Louis Symphony Orchestra, with Paulo Gruppe, cellist, as soloist. One of the largest audiences of the season greeted the orchestra on this, its first, appearance in Fort Worth. The program selected was an evidence of Max Zach's musicianship. The numbers given included the prelude to "Meistersinger," the César Franck symphony, the Saint-Saëns concerto in A minor for cello, and Chabrier's rhapsody, "Espana." Paulo Gruppe was well received in his performance of the concerto and responded to the insistent applause with "The Swan." Mr. Gruppe appeared here under the auspices of the Harmony Club some six years ago on the occasion of his first visit to this country, hence there was an added interest attached to his playing at this time. This concert marked the close of the most interesting course we have had in Fort Worth.

Fort Worth is indebted to the enterprising ladies of the Harmony Club for affording the opportunity of hearing Fritz Kreisler for the first time in our city. While not in the regular course, Mr. Kreisler was presented as an extra attraction by that organization, greatly to the satisfaction of a large number of music loving citizens. Carl Lamson was the accompanist.

HISTORY CLUB'S COMPLIMENTARY RECITALS

The History Club recently gave a complimentary musicale to the friends of the club, in which they presented Warren Proctor, tenor, with Guy Richardson Pitner at the piano. The affair was given in the spacious ballroom of the Metropolitan Hotel, which was filled to capacity. Although Mr. Proctor had not been heard in Fort Worth before, he came highly recommended by those who had heard him elsewhere, and the enthusiasm of the large audience proved that his work was not disappointing. He has a most pleasing tenor voice and sings with good style and excellent taste. Mr. Pitner is a local musician whose work as an accompanist is well and favorably known and his excellent reputation was well sustained on this occasion. The following well selected program was given: Recitative and aria, "Ye People Rend Your Hearts," "If With All Your Hearts" (from "Elijah") (Mendelssohn), "Ich liebe Dich" (Grieg), "Widmung" (Schumann), "Ungeduld" (Schubert), "Still wie die Nacht" (Bohm), "Lenz" (Hil-dach), "I Heard a Thrush at Eve" (Cadman), "Elegie" (Massenet), "Mother o' Mine" (Tours), "If You Would Love Me" (McDermid), "All Hail Thou Dwelling Lowly" (from "Faust") (Gounod), "Possession" (Clough-Leigh-ter), "Two Roses" (Pitner), "Within the Garden of My Heart" (Scott), "Jenny Kissed Me" (Van Grove), "The Last Dance" (Ware).

FORT WORTH ORCHESTRA PLAYS AT DENTON

The Fort Worth Symphony Orchestra gave a program on February 27 at Denton, in the auditorium of the College of Industrial Arts. An audience of fully 1,200 people greeted the orchestra and was exceedingly appreciative of the work of the musicians under the splendid direction of Carl Venth. Fort Worth is taking great pride in the orchestra, and justly so, as the progress during the present season has been remarkable. The instrumentation now numbers thirty-eight and the results of Mr. Venth's capable work as conductor are becoming more and more apparent. The soloists for the Denton program were Helen Norfleet, pianist, and director of music for the College of Industrial Arts, and Pearl Calhoun Davis, soprano, of Fort Worth. Miss Norfleet gave a brilliant performance of the Liszt

concerts in E flat. Mrs. Davis was enthusiastically received in her rendition of "Il m'aime espoir charmant," by Maillart, responding with an encore, "The Spirit of Summertime." She has a glorious voice, which she uses with excellent taste and splendid art. Sam S. Losh at the piano supplied an excellent accompaniment.

NOTES

Thomas Holt Hubbard has recently assumed the directorship of the choir at St. Paul's Methodist Church and is doing excellent work with a chorus choir of some thirty-five voices. Madeira Tucker is giving capable assistance as organist.

Edwin A. Shafer has accepted the position of organist and choirmaster at St. Andrew's Episcopal Church, succeeding Clarence Marshall, who is now located in Houston.

Mrs. F. L. Jaccard has been appointed organist at the First Christian Church and will have charge of the new \$12,000 organ, which is said to be the largest in the State. It was the gift to the church of S. B. Burnett, one of Fort Worth's most wealthy and prominent citizens. Thomas Hamilton is the director of the choir. L. M. L.

Pietro A. Yon Produces a Gregorian Mass

The intense mysticism of Lent, the somber colors of the draperies in the church, the complete silence of the organ—these stood out in bold relief for the Gregorian Mass, harmonized and arranged by P. A. Yon, which was given at St. Francis Xavier Church, New York, March 19.

The "Credo" from the Mass in honor of St. Cecilia, by Plag, is massive, serious and well developed contrapuntally. The "Gradual," by Schweitzer, is a composition containing much melodic beauties. The "Proper" of the second Sunday of Lent (Gregorian) was well sung. Mr. Yon, who specializes in the treatment of the Gregorian chant, deserves especial mention for the thorough knowledge displayed in this work.

On Sunday, March 26, the program will be as follows:

Mass, O Quam Suavis, for men's voices (a capella).....P. A. Yon
Proper of the Third Sunday of Lent.....Gregorian
Prelude, Sonata No. 5.....Camillo Schumann
Motet, Tribulationes.....Schweitzer
O Bone Jesu.....Palestrina
Tantum Ergo.....Choral
Postlude, Marche Solennelle.....Felix Borowski

Leginska Attracts Crowds

Three days before Thursday, March 16, the date of Mme. Leginska's recital at the Brooklyn Institute, the entire house was sold out, and the sale of seats on the stage began. Although Mme. Leginska's Carnegie Hall recital in New York City is not to be given until March 31, almost the entire house is already disposed of.

At her Carnegie Hall recital, Mme. Leginska will play the following program:

Two Inventions, in F major and B flat major.....Bach
Organ Toccata, No. 2, in D minor.....Bach-Busoni
Sonata in A major, op. 2, No. 2.....Beethoven
Eleven preludes, op. 28, G major, A minor, F sharp minor, A major, E flat minor, B major, B flat minor, B flat major, G minor, F major, D minor.....Chopin
Scherzo in B minor, op. 20.....Chopin
Suite, Souvenirs d'Italie, op. 39 (in commemoration of the death of Theodor Leschetizky).....Leschetizky
Etude Heroique.....Leschetizky
Legende (Saint Francis de Paule Walking on the Waves).....Liszt
La Campanella.....Liszt

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(With Apologies to Many Singers.)

Are you courteous, tell me, pray?
When a singer's price I pay
I am forced to watch you look
For your words within your book!

It is not polite, or nice,
While you sing, to have your eyes
Always glued upon your book,
Where to find your words you look!

Could you sing a single song
Had you not your book along?
Ergo—you must stop—and look
For your words within your book!

Can't you see, friends, how this fact
From the pleasure must detract,
You could give, did you not look
For the words within your book?

Singers! for the sake of art
Won't you learn your songs by heart!!!
Throw away your little book—
Rather at your audience look!!!

ROGER DE BRUYN.

POETRY, SINGING, AND THE UPPER RESONANCE

Otto Torney Simon, Director of the Motet Choral Society, Washington, D. C.

In singing, the two arts of music and poetry, or poetic text, are affiliated.

Language, alone, even in the highest illumination through poetry, is inhibited by its very exactness and precision from becoming the most exalted medium for that vital force known as art.

It is true the single word or phrase may be evocative. Language, however, is primarily utilitarian, and its use as a medium of evocation and fine suggestion is only secondary. Poetry is restrained by fetters of rule and rhythm, by consonantal harshness, and by uninteresting auxiliary parts of article and preposition, cold and formal.

Edgar Allan Poe, the poet essentially of somber moods, who played on the harp of two strings, reminiscence and remorse, and whose devices of rhythm and cadence approach nearest the flow of music itself, speaks of music as the evocative superlanguage. Walter Pater, the English critic and essayist, expresses the thought that all the arts constantly tend toward music.

One language differs from another in its power of evocation. Pater preferred to read Poe in the French translation of Baudelaire. The more evocative the poem or the language, the more perfect will be the union with music.

And so the art of music comes to us as the transcendent medium through which arises the delicate essence of the inner soul of things. It touches the poem with a peculiar grace that is transfiguration. The limitations disappear. The word is no longer the incomplete or inefficient medium for subtle or profound feeling. Its vowel becomes iridescent with vocal color. It is quickened and pulsates with new life. It takes to itself the choice of many intensities and varieties of tone, high or low, differing from the monotony of the spoken word. The vowel is the heart throbs. It alone is affected by music. The consonant is the vertebræ. It weighs the vowel to earth, and stiffly and arrogantly holds itself aloof from the influence of music.

As the nature of man becomes more spiritual the consonant may drop away.

Melody in music is the especial element that illumines the evocative phrase of poetry. Its feminine characteristic is strengthened by the more masculine understrata of harmonic change.

Melody hovers over words like the spirit over the body. It is the spirit double, and when created by a genius the union is indissoluble.

Such a genius was Franz Schubert. His vision peered clairvoyantly into the slumbering heart of words, which he touched, aroused, and covered with the gossamer of melody.

In singing, the vowel should have basic traits that are the result of correct technical training. These are the qualities of duration, of control and evenness of emission and of many varieties of intensity, characteristics that necessitate breath control, correctly applied.

The vowel, in its production, should have a peculiar resonance or reinforcement, in order to give it the necessary penetration.

The places of greatest reinforcement are the facial cavities. They are immediately behind the sensitive lineaments of the face, which reflect fineness of feeling and imagination.

To express the more somber emotions, the chest resonance is used with the higher face vibrations. It is for the artist to determine this relation of color combination. The lower resonance, however, in its somberness may be incorrectly used through the destructive downward pressure on the larynx. Such a method results in the voice of distortion and not of beauty. Beware of the production of the "basso profundo," and of the low organ tones of the deep contralto. Such production is frequently associated with absence of freedom and beauty of the medium and upper parts of the voice, and with faulty intonation.

One cannot mate music to what is material. In poetry, the Futurists are glorifying power. Music will not affiliate with the steam-engine or the automobile. If it be torrential in its sweep, beauty is lurking not far away. It is an art that refuses to be linked to what is utilitarian or commonplace.

The cultivation of beauty of tone depends, then, on the ability to skillfully use the facial cavities for reinforcement of tone, on the blending of the vocal registers, and on the cultivation of the mezza voce through vigorous and constant breath control.

In the production of the mezza voce, the muscular control of the body and breathing muscles is many times stronger than the power of the tone produced. It is power in repression. The thought of beauty should be constantly held.

The pianissimo and mezza voce produced in the facial cavities become, by reason of quality and diminution, the especial medium for that peculiar aura which is the very life of evocation.

In extreme fineness of vibration, the resonance is transferred from the cavities of the center of the face to the sinus or hollow bone between the eyes.

The use of this quality necessitates the most skillful control of breath and of the vocal organ, and the recognition of the need of this medium indicates the artist of highest taste and sensitive imagination.

The higher production can always reach downward to the lower for the more soulful and somber color tints required; but the lower, with the larynx fixed and rigid, will never be able to produce or include those subtle qualities that are necessary in music and that belong alone to the upper resonance.

One finds such values to be expressed in the songs of "Mondnacht" of Schumann, "Traum durch die Dämmerung" of Strauss, "Feldeinsamkeit" of Brahms, or in the Debussy songs.

The opening phrases of "Der Wanderer" and "Der Doppelgänger," and also when Death speaks so impressively in "Der Tod und das Mädchen" are examples of the union of chest and face resonance, in which the mystical is blended with the elements of somberness and dignity.

The quality of the upper resonance is a constant and important factor in the atmospheric finish of the phrase.

For the finest effects of singing, the voice in the mass should be treated as the solo instrument, through breath control and the encouragement of tonal beauty.

This is a basic principle of the art work of the Motet Choral Society, and there are no elements of vocal technic that make a greater impression on an audience than the cantilena through breath control, and the use of the upper facial resonance as an evocative medium, when applied to a large body of singers.

Most choral works respond, at least in part, to such technic. In others, the polish and finish of the phrase throughout the entire composition becomes an absolute necessity. One finds this need in the music of many schools, the motets of the early Italian school, for instance, in which the true devotional feeling is not disturbed by mere contrapuntal facility; also in the Russian music of Glinka, Tschaiikowsky, Gretchaninoff, Rachmaninoff. The shorter work of the English composer, Bantock, are unique and stand pre-eminent in this demand. Bantock with unusual sagacity finds the evocative texts that are nearest to music.

While most instruments used as a medium of musical expression have been heard in their technical perfection, either as part of the tonal scheme of the great orchestras or as solo instruments, the ideals of choral singing are still to be unfolded in the future.

It may be that they will develop somewhat on the lines suggested in this article, that is, through the greater consideration of breath control, of tonal beauty, and last, but not least, through the uses of the facial cavities as a medium to express what is suggestive and in shadow.

Astrid Ydén's Successful Appearances

Though Astrid Ydén, the charming Swedish harpist, has been in this country but a few months, she is already creating a demand for her professional services, and is win-

ning here enthusiastic praise similar to that enjoyed by her abroad.

Recent appearances of Miss Ydén at the Woman's Press Club of New York City, and in recital at Concord, N. H., fully bear out this statement. At the Press Club concert held at the Waldorf-Astoria, New York, in celebration of the club's annual Founder's Day, about 500 persons were present. Hudson Maxim and Gertrude Atherton were among the guests of honor. The delightful playing of Miss Ydén was the feature of the afternoon and an official letter of appreciation from the club was sent to her following this appearance.

At Concord, Miss Ydén made a like impression on an audience that filled the hall to the doors. Speaking of her performance, the Concord Evening Monitor said, "The coming of Miss Ydén had long been anticipated, and her work of Monday evening will be remembered. She is an artist whose equal is seldom heard in this city, and her selections were highly appreciated."

DALLAS REVELS IN OPERA

Permanent Musical Organizations for Texas City—Tronitz School Pupils Heard in Concerto Program

Dallas, Tex., March 15, 1916.

Great was the success of the three performances given March 1 and 2 by the Boston Grand Opera Company, in conjunction with Pavlowa and the Imperial Ballet Russe. "Pagliacci" was the opening attraction, with Zenatello, Felice Lyne, Chalmers, Boscacci and Puliti in the cast. Canio, as portrayed by Zenatello, was most artistic, from both the tonal and the dramatic side. This opera was followed by the ballet "Coppelia" with Pavlowa and her company.

At the Thursday matinee "Madame Butterfly" was given, with Tamaki Miura, Elvira Leveroni, Riccardo Martin, Thomas Chalmers, Ananian, Boscacci, Maria Lara and Puliti.

The writer has heard "Madame Butterfly" many times, but it seems to have been the first time she has ever really seen it. The characters were splendidly cast and the entire company must have been highly gratified, for, as the charming little Japanese lady, Tamaki Miura, said, the Dallas audience was very "clappy." So satisfying was the performance as a whole that the hours were ones of absolute enjoyment. Every seat in the Coliseum was filled and standing room sold.

A word must be said about Elvira Leveroni as Suzuki, whose beautiful voice adapts itself so splendidly to the part.

"Madame Butterfly" was followed by Pavlowa and associates in "Snowflakes," from Tschaiikowsky's "Nut Cracker" ballet, a most charming, wintery spectacle.

Leonard Liebbling, editor-in-chief of the MUSICAL COURIER, attended "L'Amore Dei Tre Re" and will review it in this week's issue of this paper.

The orchestra was most admirable under the able direction of Roberto Moranzoni for the operas and Adolf Schmid for the ballet. So great was the success of the whole, that it is almost a positive conclusion that Dallas will have an opera season each and every year.

PERMANENT MUNICIPAL MUSICAL ORGANIZATIONS

Through the efforts of Elmer L. Scott, director of public welfare of the city of Dallas, working in conjunction with the heads of the several musical organizations of the city, it is hoped to establish a permanent municipal orchestra and a municipal band which shall give about twenty concerts each season, beginning in the fall of 1916.

TRONITZ SCHOOL CLASS IN CONCERTO PROGRAM

On Tuesday evening, March 7, the Tronitz School of Artistic Piano Playing presented its concerto class in recital. A movement from the D minor (Mozart), "Coronation" (Mozart), C major and C minor (Beethoven), G minor (Mendelssohn), and A minor (Grieg) concertos were most creditably played by Catherine Cole, Lucile Cloud, Mary Fay House, Erel Jones, Marguerite Becker and Shelton Humphries. Ruth Corpening gave Chopin's fantasia impromptu and Mabel Colbert Liszt's "Hungarian" fantasia. Miss House also contributed two Chopin etudes, op. 25, No. 1, and op. 10, No. 7, and Mr. Humphries "Dedication" (Schumann) and "Staccato Caprice" (Vogrich).

Philip Tronitz, director of the school, was at the second piano for all the concertos. H. B. M.

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LIVERPOOL HAS SEASON OF OPERA IN ENGLISH

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22 Fern Grove,
Liverpool, England, February 29, 1916.

A very successful season of opera in English has been running since Christmas at Kelly's Theatre, the artists being under the personal control of Charles Manners and his wife, Fanny Moody, both of whom have been in evidence on each side of the footlights. This theatre is perhaps not the most suitable for the purpose, but, thanks to extremely reasonable prices of admission, the place has been filled every night, and this fact argues that there is a public for opera, provided the charges are not excessive. Among the works presented mention must be made of Tchaikowski's "Eugen Onegin," which was first heard here under the auspices of the Moody-Manners combination some years ago. It is a most attractive work and Mrs. Manners scored heavily in the part of Tatiana. Other examples have included "Faust," "Daughter of the Regiment," "Carmen," "Rigoletto," "Samson," "Tales of Hoffman," "Puritan's Daughter," etc., but no Wagner. The principals, chorus and orchestra have all given satisfaction, and there is no doubt that the visit has been much appreciated. W. W. Kelly is the lessee of three theatres on Mersey side, yet, in spite of the many calls on him, he finds time to do useful work as a Municipal Councillor, of Birkenhead, and has just been elected as representative of one of the Liverpool constituencies, which goes to prove his wide popularity. The fact that opera in English has flourished for two consecutive seasons here seems to indicate that the experiment may be accepted as a fait accompli.

PHILHARMONIC SOCIETY

Beethoven's seventh symphony and the overtures, "Fingal's Cave" and "Merry Wives of Windsor" provided the bulk of the program of the ninth concert, which was con-

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ducted by Landon Ronald. The symphony, with the exception of the second movement, is not a grateful task for even the most eminent wielders of the baton, and if Ronald failed to extract the full meaning of the finale, he did so in good company. He was much more successful in Arensky's "Silhouettes" suite, a highly imaginative and cleverly scored set of five character studies, which proved an unequivocal success. There is something in this modern Russian music quite unlike anything that has ever been written and every instance of it that we hear is evidence of the fact. Tchaikowsky's "Capriccio Italien" hardly comes within this category, yet there is the unmistakable hand in the fiery tarantella and the characteristic reiterative effects.

A singer new to Liverpool named Rosina Buckman took the place of Miriam Licette, indisposed. Miss Buckman is a dramatic soprano of more than average merit, as her moving rendering of Puccini's "Un bel di" amply proved. Strange to say in the early part of the evening her version of the big soprano scene from "Carmen" gave no promise of the lady's true powers, owing to nervousness—a fact that ought always to be taken into consideration when forming judgment on a stranger. She also contributed a pretty song entitled "Will o' the Wisp," by Charles Gilbert Spross, an American composer, which created a favorable impression.

The tenth concert was under the command of Gabriel Pierné, the eminent Parisian conductor-composer. This is not the first time by any means that Pierné has occupied the position, and he is a prime favorite with both the choir and orchestra, which forces gave, under his baton, a very good rendering of his "Children's Crusade" a season or two ago. On this occasion he submitted a very impressive prelude to Morand's "Les Cathédrales," first produced by Sarah Bernhardt at Paris in November, 1915, and subsequently in London last January. It is a singularly impressive piece of work albeit pessimistic to a degree, and represents a fog steeped plain in Flanders with a war-worn soldier stretched out in the sleep of exhaustion. The orchestration is very suggestive and the entry of the choir singing "O! Domine exaudi nos, Jesu" adds to the solemnity of a powerful episode. Other material included Franck's symphony in D minor and Debussy's "Faun's Afternoon"—both magnificently done—Gabriel Dupont's unsatisfactory "Children Playing in the Garden," Chevillard's effective "Ballade Symphonique" and Chabrier's Spanish rhapsody. Arnold Trowell displayed a rich tone and complete technical equipment in the solo of Saint-Saëns' cello concerto and Paganini's variations on Rossini's "Non piu mesta," from the forgotten opera, "Cinderella," and was deservedly applauded.

Strange to say, although the national anthems of Britain, France and Belgium have been from time to time heralded on the programs of these concerts, neither Italy nor Serbia have been so complimented.

WAR CONCERTS

The Rushworth Hall was much too small to meet the demands of all those desirous of "assisting at Edina Thraves' concert in aid of the fund for the benefit of the blinded soldiers and sailors, and which resulted in the sum of \$100 being netted. Miss Thraves herself was personally responsible for the vocal items which extended over a wide range and included selections from almost every school and in at least three languages. Mrs. George Roper's piano solos were well chosen and intelligently rendered, a special case in point being her treatment of Chopin's B minor scherzo. A feature of the concert was a well balanced rendering of Tchaikowsky's piano trio in A minor (in memoriam Nicholas Rubinstein), the pianist being joined by Mrs. John Brown and Henri van Damme.

The performance of "Elijah," given by the Philharmonic Choir and orchestra, under the direction of R. H. Wilson, the esteemed choirmaster, was an emphatic success—nearly \$1,500 being credited to the Institute, which has been called into being by C. Arthur Pearson, proprietor of Pearson's Weekly, who has himself lately lost his sight. With an energy worthy of the cause, Mr. Pearson has devoted time and money to the furtherance of the beneficent scheme which is slowly but surely taking permanent shape. The rendering of the oratorio was not marked by any features that call for special comment, although the general result was good. Mr. Wilson may not be a "lightning conductor," but he knows his business and commands the respect of his forces. The principals were Phyllis Lansdell, Hilda

Cragg-James, Alfred Heather and Charles Mott. The latter deputized at the last moment for Robert Radford, who was underlined for the role of the Prophet. Though his voice is perhaps rather light for the part, he nevertheless gave a very satisfying version and, at the conclusion of "Is Not His Word Like a Fire," was accorded a well merited meed of applause. The other principals were au fait with the demands of their respective duties.

EURYTHMICS

Most people interested in musical matters have heard of the system associated with the name of Professor Jacques Dalcroze, of Geneva, and which he terms Eurythmics. That the interest was widespread was proved by the fact that St. George's Hall concert room was crowded on Saturday afternoon, February 19, and for nearly two hours the absorbed audience followed the demonstrations with close interest. With the aid of a fine toned grand piano M. Dalcroze (who is an excellent pianist) and the cooperation of a bevy of graceful and agile young ladies costumed in a manner to give the fullest liberty to limbs glowing with health and shining like satin, he illustrated his methods showing how it was possible to cultivate different degrees of rhythm either in solo or ensemble form. Dalcroze's French diction was "Englished" by Gertrude Ingham and may be summarized as follows: Rhythmic gymnastics aim at the expression of temperament, at a more delicate sensibility, at greater freedom, at making qualities of defects, at helping an individual to become conscious of his or her power, so that the whole energy may be concentrated on whatever is being attempted.

Space will not permit of more than passing mention of a branch of musical technic that is bound to appeal to anyone who once realizes the value of such training in the development of not only the physical, but the mental powers, and is a practical realization of the saying "Mens sana in corpore sano." Rushworth & Draper were in charge of the arrangements of this epoch making visit.

W. J. BOWDEN.

Cecil Fanning's Southern Press Notices

Cecil Fanning has returned from his brief Southern tour with glowing press notices. Below are a few condensed excerpts:

... Those who were fortunate enough to have been there were amply rewarded. The young man enjoys unusual artistic conception, coupled with a voice of extreme resonance and richness in tone. He possesses a voice which commands in all registers the same evenness of tone production, enabling him to give not only the best song classics in true lyric style, but likewise the more difficult technical operatic arias. Mr. Turpin, who has been his teacher for years, accompanied him faultlessly.—St. Louis Times, February 21, 1916.

... To a splendid voice he adds a pleasing personality and dramatic power. —St. Louis Republic, February 19, 1916.

... Coming after the two Schubert selections and possessing all of the beauty and sweetness of the music of that composer, but with an added strength and dramatic fire and vigor that almost brought the audience to their feet, "Der Erlkönig" was greeted with an avalanche of approval and delight. ... Mr. Fanning is one of those kindly folk who seem to rejoice in giving pleasure. This was evidenced by the generosity in encores. ... A very important part of the recital was the work of the accompanist, H. B. Turpin, who has been Mr. Fanning's teacher. For fourteen years he has taught and worked with him, and now they are touring the world together. There is such rare and perfect understanding between them that the music of one seems incomplete without the other. ... —The Selma Times, Selma, Ala., February 24, 1916.

... A feature to be commended in the artists themselves is the graciousness with which they respond to the enthusiastic acceptance of the program. Not only in the program rendered, but in the encore numbers, Mr. Fanning showed the range of his voice and his sympathy with the range of emotions. ... Mr. Fanning has gained in poise and in gift of interpretation since his visit of a year ago, both indispensable qualities of the true artist, and which mean a growth toward highest accomplishment. The very dramatic quality shown where demanded in Mr. Fanning's work would prophesy that he will not always be able to refuse to remain out of grand opera.—Shreveport Times, Shreveport, La., February 28, 1916.

Mme. Barrientos for Buenos Aires

Maria Barrientos, the Metropolitan Opera coloratura soprano, has closed a contract by cable with the management of the Teatro de Colon, at Buenos Aires, whereby she is engaged to sing at what is reported to be an unprecedented remuneration for a woman vocalist. The contract calls for forty performances during the summers of 1916 and 1917.

Mme. Barrientos will start her Argentine season this year in June, and will sing twenty-five performances before she returns to the Metropolitan next season. Her repertoire there will include eleven operas.

Mme. Barrientos and her family intend to leave New York on April 1 for a three weeks' season in Boston; she will then sing with the Metropolitan Opera in Atlanta one week, and will leave for Barcelona, her home, on May 6. Thence she will go to South America and return to New York directly after the season.

It is estimated that Mme. Barrientos will have traveled 20,000 miles before starting her Metropolitan season next November.

JACKSON, MICH., BOASTS OF A FLOURISHING MacDOWELL SOCIETY

Gifted Woman Promotes Musical Interest in Michigan City—
Unique Festival Held—Musical Proceeds
for Church Fund

Jackson, Mich., March 8, 1916.

In August, 1913, Katherine Cass McMichael located in Jackson, Mich. During her residence in Ohio, she was prominent in musical affairs in her native city, and it was



KATHERINE CASS McMICHAEL.

therefore but natural that her remarkable executive and musical ability was quickly recognized in Jackson. Shortly after her arrival she became a member of the MacDowell Society and in 1914 was elected president of the society. As a telling testimonial to her untiring efforts, it may be said that during her term of office the membership of the organization has increased from 50 to 1275, with the result that Jackson is able to present artists of international reputation for the musical edification of the public.

In the development of home talent the MacDowell Society is distinctive. Within the organization is a men's chorus of thirty-five voices, a woman's chorus of thirty voices and a large mixed chorus of 150. The latter body recently presented "The Messiah," with genuine musical finish and demonstrated ably the sterling qualities of Mrs. McMichael as a choral director.

Besides her duties as executive officer of the MacDowell Society and organist of the First Methodist Church, Mrs. McMichael has a large number of piano pupils, but with characteristic energy she is planning still greater musical endeavor for Jackson in the way of a May festival in 1917, and anticipates a new auditorium, built by the MacDowell Society—an achievement worthy of the pride of a city much larger than Jackson.

PLECTRAL FESTIVAL

The first plectral festival ever given in the State of Michigan was staged by Jackson Chapter No. 1 of the American Guild of Mandolinists, assisted by chapters from Lansing, Battle Creek and Kalamazoo. The affair, which was decidedly unique, was presented in the new Majestic Theatre, February 29, and, contrary to expectations, proved an agreeable musical surprise. The combined orchestras numbered over a hundred players of the fretted instruments, including mandolins, mandolas, mandolincellos, mando-basses, guitars, harp guitars, harps and wood winds. Unquestionably these new instruments have a certain degree of musical merit and the performance was somewhat reminiscent of the Russian Balalaika Orchestra. While the entire program was a decided novelty to the average musician, it hinted, nevertheless, of many possibilities; but inasmuch as the aggregation was entirely an amateur one, criticism would be manifestly unfair and comparisons impossible. From the standpoint of stage setting the affair left nothing to be desired. All of the performers were attired in Spanish costumes and the fantastic instruments and brilliant costumes presented an attractive picture. The

festival will be given in Lansing, Battle Creek and Kalamazoo under the auspices of the local chapters.

AN ENJOYABLE MUSICAL

A delightful musical tea was given at the home of Mrs. Fred Lewis on February 17. The house was prettily decorated for the occasion and the function drew forth the elite of Jackson society. The musical program consisted of vocal solos by Mrs. Wilbur Timberlake, contralto, and Hannah Cochrane, soprano; violin solos by Miss Guli Baidour; piano solos by Gladys Springett, and a mandolin solo by William Place, Jr. The accompanists were Mrs. C. C. McMichael, Anna Rutherford, Mrs. William Place, Jr., and Eulalia Snyder Buttelman. As a musical and social function, the affair was all that could be desired, and was without doubt one of the most successful musicales of the season. The proceeds will be devoted to St. Paul's Episcopal Church.

NEW YORK SYMPHONY IN LANSING.

The New York Symphony will appear at the Gladmer Theatre, Lansing, on March 17, and a special car will probably be chartered by Jackson musicians.

C. V. BUTTELMAN.

THE ADVANCEMENT OF MUSIC IN AMERICA

Fourth Annual Prize Competition of the Sinfonia Society

The Sinfonia Fraternity of America, Phi Mu Alpha, announces the offer of one hundred dollars in gold, and an engraved certificate of honor, to encourage composition among American musicians.

The objects of the fraternity are for the development of the best and truest fraternal spirit, the mutual welfare and brotherhood of music students, the advancement of music in America, and loyalty to the alma mater.

The judges of the competition will be Frederick Converse, Boston, Mass.; Edgar Stillman Kelley, Cincinnati, Ohio, and Horace Whitehouse, Topeka, Kan.

The following rules will govern this contest:

1. The style of the composition must be a male chorus or a mixed chorus with organ or piano accompaniment or both, performance to take not less than five minutes.
2. The choice of text is left to the composer.
3. The composer must be a male and an American citizen, who has received the major part of his musical education in the United States of America.
4. Sinfonians and non-Sinfonians are eligible to compete.
5. The composer must not sign his name to the manuscript, but shall use a private mark on same. The manuscript must be accompanied by a sealed envelope, containing his private mark, the full name, address and brief biographical sketch of the composer, and sufficient postage for the return of the manuscript. No envelope will be opened until the judges have made an award.
6. Manuscripts must be forwarded flat or folded once.
7. Compositions submitted must not have been published nor have been given public performance. The Sinfonia Fraternity reserves the right to first production of the successful composition, at its sixteenth annual convention at Cincinnati, during the last week of December, 1916.
8. The judges reserve the right to reject all compositions, if in their opinion none has sufficient worth to merit the award.
9. The competition will close on September 1, 1916, and the award will be made at the above mentioned convention.
10. All manuscripts should be sent to Burnett Jordan, Cincinnati Conservatory of Music, Highland avenue, Cincinnati, Ohio. Further information can be secured from Charles S. Quinn, supreme historian, 632 Adams avenue, Scranton, Pa.

Louis Aschenfelder's Pupils' Recital

The fourth recital of a series being given by pupils of Louis Aschenfelder was held on Tuesday evening, March 14, in Mr. Aschenfelder's studios, 114 West Seventy-second street, New York, before a large and fashionable audience, which applauded vigorously the work of the soloists.

Marguerite Stewart and Francis Gillespie, two very promising piano students, contributed pieces by Burgmuller, Chaminade, and Priezonka. Both showed sound technical training and much musical insight.

Helen Bryden displayed a lyric soprano voice of considerable beauty and power, her pianissimo effects especially, were unusually good. Margaretta Powers, coloratura soprano, besides rendering a modern group, sang songs by Cesti, Lotti, Dr. Arne and Handel, with real artistic finish and deep appreciation of their musical value. Miss Powers' voice and style emphasized particularly the worth of Mr. Aschenfelder's method of training vocal students to become real artists instead of mere singers.

Both of these young ladies showed by their singing that they are on the right road.

Vocal solos by Irma Lehman and Mrs. James A. Moag, cello solos by Genevieve Hughel, and piano solos by Mrs. Herman C. Wolff made up an interesting program at a meeting of the Matinee Musical Club of Indianapolis, Ind. Mrs. S. B. Ruick had charge of the program.

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NEW YORK BREVITIES.

Edmund J. Myer and His Students' Recital—Elizabeth K. Patterson Musicales—Von Doenhoff and Lewing at Central Powers Big Fair—Johanna Brocks-Oetteking Sings—Love and Lea Sing—Another Nichols Pupil Sings—Becker Pupils at Chickering Hall—Allan McLeran, Pupil of Mme. Kirpal—Bagdasarian's Engagements—Scovill-Ward Success—Musical Art Club Ball—Southland Singers at Hotel Plaza March 29—Notes

Edmund J. Myer and Helen Ethel Myer gave a recital, assisted by a number of their pupils, at 703 Carnegie Hall, March 16.

Mr. Myer gave short talks on "The Free Voice" and "The Controlled Voice." He showed that freedom, the removal of all restraint, is the first great fundamental principle of singing; that freedom cannot be gotten in any direct or local conscious way, but through the vitalizing movements which he calls "The Singer's Position and Action." Through these movements the Myer pupils develop not only the true conditions of tone, but master automatic breath control, which Mr. Myer claims overcomes all difficulties in voice control. Lillian Gillespie, a leading vocal teacher of New York, and Lemuel B. C. Josephs, a well known teacher of elocution and acting, in short talks strongly upheld the Myer principles of position and action in the use of the singing and speaking voice.

The following pupils, in songs and arias, illustrated the Myer principles of freedom and control, and Miss Myer's skill as a song and opera coach. Lillian Gillespie, soprano; Eleanor Rogers, soprano; Mrs. Fred Flower, soprano; Minnie Stine, contralto; Theo. Karle, tenor; Leon F. Sperry, tenor; Henry Parsons, tenor, Ray Cleaver, baritone, and William F. Myers, basso.

ELIZABETH K. PATTERSON MUSICALES

Elizabeth K. Patterson, the well known soprano and teacher, gave a musicale last week in which the following eight pupils sang: Sopranos, Mrs. Johnston, Estelle Leask, Frankie Holland; contraltos, Agnes Waters, Helen Steele, Helen Erskine, Cornelia Covert, Mrs. Ficklin. Breath control and voice placement are the specialties of Miss Patterson's teaching. She insists that every pupil must have these essentials. These musicales are given fortnightly during the season.

LOVE AND LEA SING

Linnie Love, soprano, appeared at the French Club Philharmonique, 109 West Fifty-fourth street, March 11, singing works by Massenet, following these with encores by La Forge and Horsman. Her singing was much enjoyed by the large audience, and she was presented with a beautiful bouquet of pink roses. Lorna Lea, the contralto, who is an expert pianist, played her accompaniments. Both young artists are to appear at a concert in Yonkers March 25.

JOHANNA BROCKS-OETTEKING SINGS

Johanna Brocks-Oetteking, the soprano, has had several engagements recently, with others in prospect. After singing in a church concert for the benefit of war sufferers, the Staats-Zeitung said of her:

The musical part of the service was heightened by the excellent singing of Johanna Brocks-Oetteking. She sang Bach's "Mein gläubiges Herz" with deep feeling, and moved all hearts by her masterful rendition of the aria, "Er weides seine Herde," from Handel's "Messiah." Mme. Oetteking conquered all hearts by her wonderful singing.

Following her singing at an afternoon musicale of the German Press Club, the New York Herald said on March 11:

The Lieder of Mrs. Oetteking, a singer of graceful stage appearance, were excellent musical treats, which met with the hearty applause of the audience.

She also sang at the last meeting of the National Opera Club of America, Mme. von Klenner, president, at the Hotel Waldorf-Astoria. She has several engagements for the rest of the season.

VON DOENHOFF AND LEWING AT CENTRAL POWERS BIG FAIR

Adele Lewing appeared March 16 at the big fair now progressing at Madison Square Garden. Various leading vocalists and instrumentalists are appearing at these affairs, the concert hall being beautifully decorated and reserved for these appearances. Miss Lewing played a funeral march of her own (dedicated to the fallen heroes of the war) and a legende and etude, also of her composition. These, with the Schumann-Liszt "Widmung," constituted her two appearances, which were received with loud applause by a good sized audience.

In the evening of the same day and in the same place, Albert von Doenhoff played a nocturne, waltz and etude by

Chopin. It might be said that these were, relatively, good, better, and best, for he played the "Butterfly Etude" with tremendous speed and technical accuracy. Later on the program he performed the "Rakoczy March," by Liszt, with overpowering bravour.

Among other artists who are appearing at these concerts are Adele Krueger, Lily Petschnikoff, Marcus Kellermann, Ottilie Schillig, Arthur Hartmann, Alberto Jonas, Marie Mattfeld and Helene Warrum.

NICHOLS PUPIL SINGS

Susan Judd Moore, contralto pupil of John W. Nichols, is having success in the concert field. She has a clear and resonant voice of good range and power, which she uses with skill. She is making a specialty of children's songs, and was enthusiastically received in Flushing, N. Y., recently, where she sang for the Good Citizenship League. Mrs. Moore is to appear at the Reformed Church in Flushing March 25. She is to be the contralto of a quartet which is being formed by four of Mr. Nichols' artist-pupils.

BECKER PUPILS AT CHICKERING HALL

At Chickering Hall, March 16, there was a matinee of piano solos and ensemble playing by pupils of the American Progressive Piano School, Gustave L. Becker, director. The big number of the program was the Tchaikowsky concerto, played by Elsa Tannert Brigham. The playing of the Decker pupils showed the thorough instruction for which he is well known. The pianists, beside Mrs. Brigham, were Celia V. Gridley, Ruth D. Sexton, Alice Levy, Gertrude Silverman, Charlotte Jaeckle, Esther Wolf, Rosa Pringla Smith and Rose Kaplan.

ALLAN MCLERAN, PUPIL OF MME. KIRPAL

Allan McLeran, boy soprano, pupil of Margareta Kirpal, recently appeared in a concert at Newark, N. J., singing Old English, Scotch and modern songs, when the audience exhausted all the encores he had with him. Of his singing the Flushing Evening Journal of March 9 said:

Allan McLeran, boy soprano, is making wonderful success with his high, clear voice. It is beautifully blended. He sings high C with greatest ease. He is a pupil of Margareta Kirpal and was one of the soloists at the Hotel Plaza in Manhattan, March 4.

BAGDASARIAN'S ENGAGEMENTS

George W. Bagdasarian has had several appearances of late worthy of special mention. February 27 he sang the solos in the "Ninety-fifth Psalm," by Mendelssohn, at St. Andrew's P. E. Church, Yonkers. He will also appear at the musicale at the Eugene Clark residence, Yonkers, March 29. March 14 he sang at the fair given by the First Presbyterian Church. March 26 he will sing the solos in Dubois' "Seven Last Words" at St. Andrew's P. E. Church, where he will also sing "The Crucifixion" on Good Friday. Other appearances included St. Paul's P. E. Church and Mrs. Bronson's musicale, where he made a special success with Liszt's "Du bist wie eine Blume."

SCOVILL-WARD SUCCESS

Modena Scovill, pianist, pupil for three seasons of Antoinette Ward, played the following pieces at the Wanamaker Auditorium March 16: Prelude, G sharp minor, Rachmaninoff; four dances, Cyril Scott; Soirée dans Grenada, "Fog," Arabesque, E major, "Arabesque," G major, all by Debussy; "The Blue-robed Mandarins," "Eastwood Lane"; and the "Indian Suite," MacDowell. Miss Scovill, who is the daughter of E. Edward Scovill, the well known musician of Auburn, N. Y., is a most talented young woman, and plays with beauty of touch and spontaneous expression. The credit for her present artistic development belongs to Antoinette Ward.

SOUTHLAND SINGERS AT HOTEL PLAZA, MARCH 29

The Southland Singers, Emma A. Dambmann, president; Sidney A. Baldwin, conductor, will give their second concert at the Hotel Plaza March 29. The chorus has four numbers, among them the "Song of the Rhine Maidens," from "Götterdämmerung." The improvement in this chorus is said to be marked by all who have heard it recently. The soloists of the evening will be Edna Moore, pianist; Angeline Cappellano, soprano; Temple Black, tenor, and Mme. Dambmann herself, who will sing an operatic aria and songs by Schubert and Behr. A spe-

cial novelty will be "A Dusky Lullaby," by Hallett Gilberté, sung for the first time in New York by the Southland Singers. Arthur Hoffmann, flutist; Bernice Maudsley and Robert Braine, pianists, are also on the program.

MUSICAL ART CLUB BALL

The first anniversary of the Musical Art Club was celebrated with a costume ball and collation at Floral Garden Saturday evening, March 11. The costumes were many and varied.

More than 350 members and friends were seated around the richly decorated tables, and enjoyed a hearty repast. Addresses were made by the president, Dr. Lyons, and vice-president, Dr. Hammer.

Impromptu numbers were rendered by Mr. Heidenberg, pianist; Mr. Lohr, tenor; Mr. Fine, baritone, accompanied by Miss Fine, and a recitation by Mr. Spiero.

Mrs. Barrett was an able hostess.

The affair lasted until the wee hours of the morning.

NOTES

Amy Fay, president of the Women's Philharmonic Society, was special guest of honor at the last meeting of this club, when the regular "president's reception" was given her.

Mattie Sheridan, president of the Hungry Club, continues her activities in the musical world, giving appearances to many prominent as well as unknown artists at the regular weekly dinners of this club. March 18, Dr. and Mrs. John Grego Lester were chairmen of the evening. The artists were Elsie Warner, pianist; Robert Hamilton, baritone, and Armand and Revere, dancers.

At St. Bartholomew's P. E. Church, March 12, Bach's cantata, "Thou Guide of Israel," and César Franck's soprano solo, "O Lord Most Holy," were musical items on the vesper program. Grace Kerns sang the soprano solo with artistic devotion, but the choral music was singularly dull and ineffective. Arthur S. Hyde is organist and choir-master.

At the Church of the Holy Communion, March 9, there was a recital of choral music by the choir, Mrs. Robert L. Ide, soprano, and Arthur S. Hyde, bass soloist. T. Tertius Noble's beautiful anthem, "Souls of the Righteous," was dragged unmercifully through two verses, but a climax was finally obtained in the third. Dvorák's "Te Deum" was performed, Mr. Hyde singing the solo, "Tu Rex Glorie." David McK. Williams is organist and choir-master, the singers numbering forty-three women and men.

Andre Polah, Dutch Violinist, Now in America

A new violinist who has recently come to this country and whose work gives promise of a considerable future in the concert world here is Andre Polah, of The Hague, Holland. He is a native of that city and received his early musical education there, taking the first prize at the Conservatory. Afterward he studied with Ysaye, went to Paris, living there for a while, and then on to Berlin,



ANDRE POLAH,
Dutch violinist.

where he continued his work under the direction of Theodore Spiering, who was his principal teacher. Leaving Paris at the beginning of the war he came to this country. He is engaged at present writing the music of a light opera, the book of which is being supplied by Rose O'Neill of Kewpie fame and will have to do with these little people. In the meantime Drury College, Springfield, Mo., near Miss O'Neill's home, where Mr. Polah is at work on his opera,

took advantage of his presence there to engage him as head of the music department.

On March 5, he made his public debut as a violinist in this country, playing the Mendelssohn concerto with the St. Louis Symphony Orchestra. His performance was eminently successful and was received with great favor by the audience. The Post Dispatch of March 7 said: "His tone is not big, but it has lyric individuality, and his instrument sang the slow movement with a charming and poetic grace. The 'allegro molto vivace' revealed a fluent technic. The audience, which welcomed him with much kindness, seemed to find in him the possibilities of a remarkable violinist, for he has an abundance of talent and temperament."

While the Deutsche Zeitung of March 6 remarked, "In Andre Polah, the Dutch violinist, the audience made the acquaintance of a violin virtuoso of impressive capabilities. He has not only a remarkably finished technic, but he plays also with feeling and expression. This combination promises a very bright future in the concert field for him. Polah's playing won the admiration of the audience and brought him such enthusiastic applause that he was obliged to add an extra number."

SECOND CONCERT OF BALTIMORE ORCHESTRA AROUSES INTEREST

All Seats Sold Out a Month in Advance—Thaddeus Rich, Soloist—New York Philharmonic Society and Julia Culp Present Fine Program—Notes and Mention

Baltimore, Md., March 15, 1916.

The second concert of the Baltimore Symphony Orchestra, which was held at the Lyric on March 10, passed off with great eclat. All seats had been sold out a month in advance, and standing room again was filled to the limit of police regulations. The orchestra has been augmented by several instruments in the string choir, so that it now numbers some sixty players, of whom only three or four are "guests." The tone coloring was excellent, as in the first concert, and the precision of attack noticeable. Gustav Strube conducts in a very quiet and delightful manner, but he holds his orchestra as one man, without the need of vigorous gymnastics. The very enjoyable program consisted of Weber's "Oberon" overture, the Schubert "Unfinished" symphony, a very beautiful orchestral arrangement, by Gustav Strube, of MacDowell's "To a Wild Rose," which gave opportunity for several appealing solos by J. C. Van Halsteyn, violinist; Bart Wirtz, cellist, and John Lammers, oboist. This was followed by the "Valse Triste," of Sibelius, the mysterious atmosphere of which was most telling; and the program closed with that good old war horse, the "William Tell" overture, in which the difficult flute episodes were beautifully played by John C. Bohl.

Dr. Thaddeus Rich, the soloist of the occasion, gave a very poetic rendition of the D minor concerto of Wieniawski. Dr. Rich's fluent technic stood him in good stead in the difficult first and third movements, while the second movement cast its spell of quiet beauty over his audience. He was tendered a distinct ovation, and his modest manner of acknowledging the plaudits created a delightful impression.

The very interesting program notes were supplied by W. G. Owst.

NEW YORK PHILHARMONIC CONCERT

Last Wednesday night the New York Philharmonic Society, Josef Stransky, conductor, gave its last concert of the season at the Lyric, before an audience which contained an unusually large proportion of musicians, as compared with the laymen. This was no doubt largely due to the presence of Julia Culp, whose classic art appeals so strongly to the educated ear. The program opened with the Bach suite in D major, of which the second number (aria) made so great an appeal to the audience that Maximilian Pilzer, concertmaster, who had played the solo air, was compelled to rise and acknowledge the applause. The other orchestral numbers were a scherzo capriccioso by Dvorák and Tchaikowsky's fourth symphony.

Mme. Culp sang first two symphonic songs by M. Stransky, which are of so unusual a type as to require more than one hearing to judge them. The second one, "Requiem," made a more immediate impression than the "Moonrise." Her second group consisted of five Psalms songs, which were evidently equally delightful, as the various music critics of the press here have all picked out different ones upon which to lavish praise. The songs were: "Immer leiser wird mein Schlummer," "Botschaft," "Wenn du nur zuwollen lächelst," "Der Schmied," which was repeated at the overwhelming insistence of the audi-

ence, and "Sandmännchen." Mme. Culp is to appear at the Lyric with Percy Grainger on April 6.

NOTES

Manager Huber reports that the entire house has been sold out for the Baltimore Symphony Orchestra concert of April 14. Ernest Hutcheson, the soloist, is the incentive which brings about much of this interest. Conductor Strube's program will be announced later.

An excellent Chant Te Deum, in F, by Thomas L. Berry, has recently been published by the G. Fred Kranz Music Company.

Two well known Baltimore tenors, James M. Price, and George R. Pickering, are being coached in New York; the former by Herbert Witherspoon, and the latter, I am told, by Maud Stephens.

Marion Rous, pianist, and Douglas Chandler, baritone, gave an enjoyable recital at the Arundell Club on Friday.
D. L. FRANKLIN.

MILAN—"Bohème," with Bonci and Rosina Storchia and "Aida" with Crimi (Radames), Rosa Raisa (Aida) and Elvira Casazza (Amneris), were the second and third offerings of the present La Scala season, which began with "Prince Igor." The Teatro dal Verme, Milan's second opera house, has been giving Boito's "Mefistofele."

The officers of the Classical High School Glee Club, of Providence, R. I., are as follows: President, William C. Hay; secretary and treasurer, Harvey A. Whipple; librarian, Donley T. Whipple; pianist, Roy P. Bailey; director, Emory T. Russell.

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TENOR GIVES FINE RECITAL PROGRAM

Paul Reimers Precedes Vocal Numbers with Essay on Art of Program Making and Genius of Schubert

Paul Reimers, the well known tenor, gave a song recital in the Princess Theatre, New York, on Monday afternoon, March 20. The singer preceded his recital with an essay on the art of making programs in general, and the genius of Franz Schubert in particular. There was considerable interest shown in the singer's paper. His remarks had an added weight from the fact that Paul Reimers is a public recitalist as well as a lecturer, and one who has put all his theories to a practical test on the concert platform.

As a public speaker Paul Reimers is to be congratulated on his satisfactory mastery of the English language, which he pronounces with clearness. In his German mother tongue his diction is flawless. Not a syllable was blurred or mumbled during the entire recital, though the singer sang in German, French and English. Mr. Reimers evidenced an especial liking for the songs of Schubert. He dwelt feelingly on the composer's early struggles and the neglect which was his unvaried lot. He made a humorous allusion to the fact that the mothers of Beethoven and Schubert respectively were both cooks.

As a singer Paul Reimers showed the keenest intelligence in grasping the import of the songs and in rendering them in a manner appropriate to each. His style is extremely polished and subtle, rather than broad and forceful. In the small auditorium of the Princess Theatre not a nuance or a suggestion was lost, and the vocalist's intimate manner of appealing directly to his audience was very effective. The songs he chose gave him full scope to range at will from pathos to humor and from grave to gay. His complete program was as follows: "Vor meiner Wiege," "Liebesbotschaft," "Der Zwerg," "Das Lied im grünen," by Schubert; "Beau soir," by Debussy; "Cythere," by Poldowski; "Les roses d'Ispahan," by Fauré; "Le Moulin," by Pierné; "Les feuilles sont mortes," by Doret; "L'Oiseau bleu," by Toutain-Gruen; "Wenn nacht mich hüllt und schweigen," by Rachmaninoff; "Am offenen fenster," by Tschaiowsky; "Villanelle," by Cyril Scott; "The Cock Shall Crow," by Carpenter; "Sea Shell," by Carl Engel; "Song of the Blackbird," by Roger Quilter; "Shepherd's Cradle Song," by Arthur Sommersville.

Maurice Eisner at the piano played the accompaniments with delicacy and taste.

Paul Reimers is unquestionably a tenor. Yet he has low notes that are often quite out of the range of tenors. He does not hesitate to sound C and B flat, and can even descend to A on occasion. Still, he never loses the distinct tenor quality of his voice and he apparently does not disturb his upper notes by his occasional employment of low notes that belong more usually to a baritone. There was much applause.

Olga Carrara's Song Recital, April 4

The song recital of Olga Carrara, the Italian prima donna, at Carnegie Hall, New York, on the evening of April 4, will be composed exclusively of Italian melodies.

The program has been arranged by Chevalier Astolfo Pesca, the distinguished vocal teacher, under whose tuition Mme. Carrara had her vocal education in Milan, Italy.

Chevalier Pesca, when seen in his well appointed studio at 148 West Ninety-second street, the other day, said: "I believe that Mme. Carrara will be heard at her best in the program arranged by me, for the simple reason that it will give her a better opportunity to show to full advantage the art of bel canto."

The program will be as follows:

Care mio ben.....	Giordani
Non temere.....	Grossi
Quel laccio ch'unito.....	Grossi
Danza-Danza.....	Durante
Un bel di' vedremo (from Madame Butterfly).....	Puccini
Melodia.....	Morpurgo
M'ama non m'ama.....	Mascagni
Lasciami.....	D'Annunzio-Tosti
Ninna-Ninna.....	Morpurgo
Vieni.....	Denza
Sogni e Canti.....	Mazzoni
Racconto (from Cavalleria).....	Mascagni

Another White House Musicales

At the White House, in Washington, D. C., Tuesday, March 14, Louis Graveure, baritone, with Francis Moore at the piano; Carolyn Beebe, pianist; Gustave Langenus, clarinet; Jacques Renard, cello, furnished the program. This series of musicales is in charge of Henry Junge.

Mr. Graveure in his songs instantly captivated the select audience with his rich and mellow baritone voice and his reposeful delivery. Miss Beebe, Mr. Langenus, Mr. Renard, from the New York Chamber Music Society, also earned the unstinted approval of the audience. President and Mrs. Wilson congratulated the artists cordially on their success. A reception by the President and Mrs. Wil-

son preceded the music and afterward a supper was served in the state dining room of the White House.

Rafael Navas at Tulsa, Okla.

Rafael Navas presented a program at a drawing room musicale for a fashionable audience recently at Tulsa, Okla. The following from the Tulsa Democrat, Tulsa, Okla., March 4, 1916, tells of the event:

It was a thoroughly musical and eagerly expectant company of a hundred and twenty-five that assembled last evening within the home of Mr. and Mrs. William A. Aggers, on South Boulder avenue, to attend the drawing room recital in which the Piano Study Club presented Rafael Navas, a pianist of true greatness, who played a charmingly selected program in such a manner as to exceed the anticipations of his discriminating audience to most of whom he was no stranger.

Mr. Navas is endowed with a remarkable memory and has such an extensive repertoire that he has a speaking acquaintance with all the important piano compositions. He is masterly in the rendition of all his numbers, but his chief charm lies in his absolute delicacy of touch required in the sostenuto passages, that wonderful singing tone that stamps the finished artist.

From the Sunday World, Tulsa, Okla., March 5, 1916:

The members of the Piano Study Club presented in a drawing room recital, Friday evening, in the home of Mr. and Mrs. William Alexander Aggers, Rafael Navas, who is well and popularly known throughout the Southwest as a young pianist with a bright future. . . . Senor Navas is a superior artist on the piano and his rendition of this program, especially selected for the pleasure of the club and its friends, was all and more than had been anticipated. Bach, Beethoven, Chopin, MacDowell, Liszt and Debussy, without whose compositions no concert program is complete, were represented and the artist was given a most understanding and appreciative hearing. His playing of the Chopin polonaise and the berceuse, which was given as an encore, could scarcely have been given a more musicianly interpretation.

Max Jacobs Is Active

Max Jacobs, violinist, assisted by Edna Moreland, soprano, and Ira Jacobs, pianist, furnished the program for a complimentary music recital at Hotel St. Andrew, Broadway and Seventy-second street, New York, Sunday evening, March 12. Handel, Bizet, Cottenet, Ira Jacobs, Zimbalist, Sarasate, Lang, Speaks, and Wieniawski were the composers represented.

Max Jacobs was an important contributor at a concert given jointly by the Ladies' Association and the Men's Club of the Park Slope Congregational Church, Tuesday evening, March 16. He played the chaconne by Vitali, the "Song Without Words" by Ira Jacobs and the Wieniawski polonaise.

March 6, Mr. Jacobs appeared as soloist at the home of Mrs. Simon Baruch, New York, and on March 7 with his quartet at the Astor Hotel, New York, in honor of Mr. Morganthau, the ambassador to Turkey.

Vocal Appearances of Harriet Story Macfarlane

Recent appearances of Harriet Story Macfarlane, contralto, were at the North Woodward Avenue M. E. Church, Detroit, Mich., in a Choral Society concert; at the Child Welfare Association meeting, that city, and at the United States Traveling Men's Association banquet; at the Fellowship Club dinner, and the New York Society's dinner, Detroit. Mrs. Macfarlane's home town certainly treats her well and always gives her a very cordial reception.

Future dates for Mrs. Macfarlane are with the Drama League's Shakespearian celebration, March 28, and, early in April, a recital in the Children's Chorus, in Rochester, N. Y., on "The Fairies in Music."

Mr. and Mrs. Bloch Are Busy

Alexander Bloch, violinist, with Mrs. Bloch at the piano, was one of the artist contributors in the series of programs given this past week at the benefit bazaar in Madison Square Garden, New York. A more extended notice of this appears in connection with the general review of these concerts.

At their studio, 790 Riverside Drive, New York, March 18, pupils of Mrs. Bloch, pianist, were heard in an interesting program. It was a program for beginners, some of the participants having had but a half dozen lessons. On April 9, at the studio, advanced pupils of Mrs. Bloch will play, also members of Mr. Bloch's violin class.

Herma Menth Plays at Madison Square Garden

On Monday afternoon, March 13, Herma Menth, the talented pianist, appeared as soloist at a concert given in Madison Square Garden, New York. Miss Menth, who scored so pronounced a success at her recent New York recital in Aeolian Hall, played a gavotte of Sgambati, a Chopin impromptu, a concert study of Moszkowski, and the Schulz-Evler arrangement of the Strauss "Blue Danube" waltzes. Her excellent musicianship and the beauty of her interpretations won for her the hearty applause of the large audience.

FANNIE BLOOMFIELD ZEISLER STIRS ST. LOUIS AUDIENCE

Noted Pianist Appears as Soloist at Symphony Concert—Pageant Choral Society Sings Verdi's "Requiem"—Beethoven Conservatory Recital

St. Louis, Mo., March 17, 1916.

The St. Louis Orchestra gave its nineteenth pair of concerts in the Odeon, on Friday afternoon and Saturday evening, March 10 and 11. The program was graced with the names of two Chicago musicians, John Alden Carpenter (whose suite, "Adventures in a Perambulator," had to be repeated from last week's concerts because it made such a pleasing impression), and Fannie Bloomfield Zeisler as piano soloist, performing Tschaiowsky's concerto No. 1, in B flat minor, op. 23. Mme. Zeisler always enthralled St. Louis audiences with her dash, brilliance, power, speed and varieties of tonal coloring. She was recalled to the stage five times, and finally responded with the "Rakoczy" march, by Liszt.

PAGEANT CHORAL GIVES VERDI'S "REQUIEM"

Verdi's "Requiem," in honor of the dead of the European war, was sung on March 14, at the Odeon, by the 200 members of the St. Louis Pageant Choral Society, with Frederick Fischer as conductor, assisted by the St. Louis Symphony Orchestra and four soloists—Mmes. M. D. Warner and E. G. Payne and Albert Lindquest and C. E. Gallagher. The chorus was never heard to better advantage and fairly electrified the audience with a masterly rendition of this beautiful mass. A trumpet in each balcony and four on the stage in the second number of the "Requiem" proved very effective. Special mention should be made of the artistic singing of Albert Lindquest, tenor. His high, clear voice rang out above the chorus and orchestra, and his hearers found much to applaud in his work, and acclaimed him enthusiastically.

BETHOVEN CONSERVATORY RECITAL

Wednesday evening a large and enthusiastic audience attended a recital given by the pupils of the Beethoven Conservatory in their hall, at 4525 Olive street. The members of the violin, vocal, saxophone and piano classes gave an interesting program.

MAY BIRDIE DITZLER.

Famous Artists at Carnegie Hall

Benefit for Paris Conservatoire

On Wednesday, March 15, there was a concert at Carnegie Hall in aid of the relief fund for musicians of the Paris Conservatoire. The house was filled, despite very unpleasant weather, and \$10,000 is said to be the approximate amount realized from the seat sale and contributions. A most distinguished list of artists, including the Flonzaley Quartet, Paderewski, Lucien Muratore, Sigismond Stojowski, Ernest Schelling and the Trio de Lutèce took part in the program.

Interest centered particularly in the first appearance here in several years of the famous French tenor, Muratore. He sang arias from various French operas, a folksong of the Midi, and finally the "Marseillaise." His work showed that the reputation which he has made for himself of being at the very forefront of French tenors of the day is fully justified. His voice is most warm and sympathetic in quality and as a vocalist he is an unrivalled exponent of all that is best in the French school. He was received with great enthusiasm and called out for extra numbers.

The other outstanding features of the performance were the wonderfully brilliant performance of the Saint-Saëns "Variations on a Theme from Beethoven" for two pianos, by Ernest Schelling and Sigismond Stojowski, a truly virtuosic performance of a dainty suite, "Dolly" (Fauré) by the Trio de Lutèce, and two rather lugubrious and uninteresting numbers played with habitual perfection of finish by the Flonzaley Quartet—and Paderewski. After the lights had been appropriately lowered, Paderewski came out amidst thunderous applause and played the three old French numbers that were on the program, which, however, served merely as an introduction to the encores which included a Chopin nocturne, polonaise, mazurka, and still a fourth number. Thus did the Polish master, by giving his own assistance for the comrades in Paris, gracefully repay his debts to those who have assisted him in raising funds for the war victims of his native land.

Mrs. Lewis Ill with Tonsillitis

Mrs. Herman Lewis, the well known New York manager, is confined to her home with an attack of tonsillitis.

OKMULGEE, OKLA.—At a meeting of the Wednesday Morning Music Club recently held here, Bohemian and Scandinavian music was studied. Mrs. F. M. Carter read an instructive paper on Ibsen's "Peer Gynt," and a selection from Grieg's music was performed.



SIDNEY SILBER.

REFLECTIONS FOR SERIOUS PIANO STUDENTS

By Sidney Silber, Head of the Piano Department of the
University School of Music, Lincoln, Neb.

Never aspire to become an imitator of even the greatest. Be yourself, even if your productions as an imitator are relatively better.

Many pupils are able only to imitate the "motions" of their teachers—not their "e-motions"—a case of "Love's Labor's Lost."

Don't try to learn too much in too short a time—you may have to suffer from mental malnutrition.

The joy of communicating feelings and moods is the very cornerstone of interpretative art.

Self examination and self criticism are the most reliable aids in the upbuilding of authoritative piano playing.

If you "play" better at home, it is quite evident that you leave your better self there, when playing for others. Never leave anything at home when playing the piano—strike home.

No one was ever killed on hearing a large round singing tone come from a piano.

A law ought to be enacted—and enforced—making it a punishable crime to bore people with bad piano playing—it is making music under false pretenses—a clear case of fraud.

Sameness (monotony) is antagonistic to all high piano expression.

Modern pianists must be mental and emotional athletes—not acrobats. Moral: Train, and remain in training.

If you desire to create agitation in your listeners, "keep cool" yourself—but do not play coldly.

Charm and style are created by rhythmic and dynamic variety, plus sympathetic touch.

Never trust to luck in public piano playing, for in the majority of cases you will only have bad luck.

Don't be a "dry" pianist, no matter what your moral or

political convictions are. In the sight of so many "bars" it is incumbent to play with a "liquid" tone.

Paraphrase on two lines of "The Rhyme of the Ancient Mariner":

"Notes, notes everywhere,
And not a bit of music."

To be a first class pianist, you must be able to attract, fascinate and charm your listeners. To be a great pianist, you must compel your listeners to listen to you—you must take them captive. All of this must be done legitimately—that is, you must preserve the spirit of the music and express personality and individuality.

When you think you have mastered a composition "try it" on some disinterested person—preferably one who is ignorant of technical values. If you please such a person, you may be satisfied that you have made music.

It is safe—even advisable—to emulate the example of great artists. They are the "doers" in art. Never imitate them, however.

Music was brought into the world to uplift and beautify our humdrum, mechanical lives. Any one who produces only a repetition of this humdrum and mechanical spirit should be publicly proclaimed a nuisance.

Treat your piano like a pet. Many persons have no respect for this hypersensitive, responsive and nobly eloquent instrument.

Adelaide Fischer Soloist at Scranton, Pa.

A recent appearance of Adelaide Fischer as soloist with the Catholic Choral Club, of Scranton, Pa., called forth the very complimentary statement from the Scranton Times

that Miss Fischer, was one of the finest woman singers ever heard in concert in Scranton.

Following is the notice in full from this paper, issue of March 18:

"Miss Fischer showed herself a soprano of musical attainment. Her voice is of a fine quality and she sings with much feeling and expression, while here enunciation is a treat. She gave satisfaction throughout and her Irish songs were capitally done. Miss Fischer sang Musetta's aria from 'La Bohème' and two groups of songs in English. Her trained skill was in evidence in every number. The audience showed appreciation of her work by vigorous applause. Many said she was one of the finest woman singers ever heard in concert here, and every one loved her voice."

Mme. Haggerty-Snell's Victory Over Tone Deafness

Saturday evening, March 18, in her studio, 130 West Ninety-seventh street, New York, Mme. Haggerty-Snell demonstrated through her pupil, E. J. Dibble, her ability to overcome tone deafness.

A year ago Mr. Dibble applied to Mme. Haggerty-Snell for lessons to strengthen his speaking voice, which was very weak. Finding, as she said, the pupil to be absolutely tone deaf, she began to give him ear training in conjunction with tone placement. In a few months the obstacle seemed removed, and in three months Mr. Dibble sang in his first concert. Later he participated again, and Saturday was his third appearance, but the first time he had ever given the entire program.

Mr. Dibble proved himself master of the occasion. His intonation was good, his placement excellent, and his enunciation all that could be desired. He has a pleasing baritone voice of much promise, which gave the audience uninterrupted pleasure throughout the entire program.

Mme. Haggerty-Snell's results certainly prove her assertion that every one can be taught to sing artistically.

Mr. Dibble is by no means the first tone deaf pupil Mme. Haggerty-Snell has taught to sing.

Maude Fay's Recital Scheduled for April 1

The recital by Maude Fay, soprano, has again been postponed on account of her continued illness, this time from Tuesday, March 21, to Saturday afternoon, April 1, at 3 o'clock, at Aeolian Hall.

THE CHICAGO TRIBUNE, known as the World's Greatest Newspaper, says that "Miss Lydia Lindgren appears to be the ranking beauty of this year's Chicago Opera Company."

Immediate application should be made for available dates in April, May, June, September, October and November, 1916, and February, March, April and May, 1917.

Her beautiful voice completely enraptured her hearers. Her tones are like those of a cello and made a sensation among the big audience.—*Geneva, Journal de Geneve, February, 1911.*

She produced a really beautiful mezzo-soprano. Her program was international as she entertained her large audience by Swedish, German, French and Italian arias and songs. Her temperament brought her hearers to enthusiasm.—*Dresden, Nachrichten, January, 1912.*

The big hall was crowded to the last seat and the audience was filled with enthusiasm both from the charming appearance as from the voice of the soloist. Her success was a complete one.—*St. Petersburg (now Petrograd) Novoe Wremia, March, 1912.*

Lydia Lindgren, the Swedish mezzo-soprano, possesses a voice "one in a century." Her aria from "Samson et Delila" created a real sensation through her marvelous interpretation.—*Paris, Figaro, January, 1911.*

The young woman, whose beauty is as remarkable as her voice, is a native of Pitea, a village in the most northern part of Sweden, and her ability as a singer was first discovered while she was a member of the choir of the little Swedish Lutheran Church of which her father was a member.—*Chicago American, November 1, 1915.*

Lydia Lindgren traveled and studied over Europe since the age of twelve until three years ago when she came to America for a concert tour. She returned to Europe to study but came back to America in September, 1914. She studied under Mme. Niklas-Kempner at the Stern Conservatory in Berlin, took a three years' course with Mme. Marchesi, Victor Maurel and Chevalier, and since May, 1915, she has studied under Madame Elise Kutschera. After singing in opera at Geneva under Leopold Ketten and doing concert work on the continent she came to the Century Opera Company and sang the role of Nicklaus in "Tales of Hoffman." During the past season, 1915-1916, she has appeared in numerous roles with the Chicago Grand Opera.



LYDIA LINDGREN

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Chicago, February 20.—My delight was great indeed when, in interviewing Lydia Lindgren, the Swedish mezzo-soprano, I discovered a young woman who is most serious in her art, whose knowledge of the world is wide and keen, and who is indefatigable when it comes to the question of self-improvement. Miss Lindgren comes, as she expresses it, from "Midnightsunland," Pitea, Sweden. She was not more than thirteen years old when she began to travel with her father through Russia and Germany and later she visited Spain, France and Italy.

Her piano was littered with songs of all nations. However, one volume which interested me particularly was that which contained Scandinavian songs by Armas Jarnefelt, Emil Sjögren, Grieg, Kjerulf, Backer-Gröndahl and a number of Swedish folksongs. She sang a number of roles with the Chicago Opera Association, of which the most picturesque and important was that of Charmion in Massenet's opera, "Cleopatre," which she created here.—*Maurice Rosenfeld in Musical America, February 26, 1916.*

Although in previous seasons, Mary Garden has reigned as the supreme artist and beauty, this season Lydia Lindgren, who after a fashion resembles the great actress-singer, takes her place as one of the most magnetic and beautiful stars known to the stage.

Artistically, Mlle. Lindgren ranks high and she has a superb dramatic mezzo voice of astonishing volume, lovely quality, and she directs that organ with an intelligence possessed by few. Although her connection with the Chicago Grand Opera Association has not been long to date, this prima donna counts her foreign triumphs as many. Mlle. Lindgren was "imported" to appear with Mme. Kousnezoff and Lucien Muratore in "Cleopatre." She sang her role with signal success.

With youth, great beauty, voice and real brains—a most unusual combination in any age—Mlle. Lindgren will unquestionably receive a unanimous welcome in America, even as she has in foreign lands.—*Musical Courier, February 24, 1916.*

JULIA ALLEN ON TOUR

Soprano Delights Large Audiences Throughout New York State

Julia Allen, soprano, has been enjoying a most successful tour of New York State, every appearance being the cause of much favorable comment on the part of the music lovers and the press of the various cities. Among the cities visited was Syracuse, where she sang before a large audience, which gave her an enthusiastic reception and vigorously applauded her numbers. The day following brought the offer of another engagement, in addition to many interesting press opinions, two of which follow:

Miss Allen opened the recital by singing "Ave Maria," followed by the "Jewel Song" from "Faust." The stage was appropriately set for the latter, and Miss Allen's acting of the role, as well as her singing, was worthy of much praise. An especially enjoyable feature of the program was the group of songs rendered by Miss Allen later, with flute obligato by Herbert Hill. These included "A Little Bit of Heaven," "I Hear You Calling Me" and "Your Smile." Never was Miss Allen's beautiful voice heard to better advantage.—Syracuse Herald.

Julia Allen, familiar with operatic work, included selections from "Faust" and "Traviata" in her part of the program. . . . She possesses a lyric voice of pleasing quality and her singing last night delighted the large audience.—Syracuse Post-Standard.

On March 1, Miss Allen sang at Potsdam, N. Y., on March 2 at Gouverneur, and March 3 at Oswego, each appearance being thoroughly successful. In her audience at the latter city were several persons who came over from Syracuse, having been so delighted with her recital in that city the previous Monday evening.

Another city in New York State wherein Miss Allen appeared was Fulton. The Observer of that city said:

A varied program of German, French, Italian and English songs and arias gave the singer an opportunity to show her ability and training. She has a brilliant soprano voice, which she uses with art, delicacy and effect. Her breath control is fine and her diminishing tones are exquisite. Miss Allen was especially happy in her group of songs by American composers and the florid aria from "La Traviata."

Lafayette Dolings

A de luxe booklet has been received at the Chicago office of the MUSICAL COURIER from Lena Baer, director of the Lafayette (Ind.) Conservatory of Music and representative of the MUSICAL COURIER there, in which was set forth programs of a series of concerts promoted by that enterprising young woman.

The final recital of the series will be held in Lafayette, April 4, the artist being Frederik Morley, the English pianist. Jenny Dufau, the French coloratura soprano, opened the series last fall.

Miss Baer is manager also of the Lafayette May Music Festival. At the fifth annual festival the Lafayette Oratorio Society will present Mendelssohn's "Hymn of Praise."

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GIUSEPPE DE LUCA
AS TONIO IN "PAGLIACCI,"
WITH METROPOLITAN OPERA
COMPANY.

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DE LUCA SCORES ANOTHER TRIUMPH

Metropolitan Opera Baritone Gives a Unique Portrayal of Tonio in "Pagliacci"

Tonio in "Pagliacci" was the twelfth role sung by Giuseppe de Luca during his present first season at the Metropolitan Opera House, and, like the other eleven, it was an incontestable success from every point of view, vocally and dramatically, a fact testified to by the unanimous verdict of the New York critics.

"Mr. de Luca gave the 'Prologue' with delightful smoothness and fine declamatory sense, and he acted the broken clown with the sense of comedy which might be expected from this admirable artist."—New York Tribune, March 2, 1916.

"A surprise was furnished by Giuseppe de Luca as Tonio at his first appearance here in the part. He sang the 'Prologue' well, but his acting of it was remarkable. I can recall nothing like it. He came down to the footlights, hung his hat on the prompter's box, and addressed himself humbly to the audience, as a traveling clown might be expected to do as he advertised the play that was to be performed. The charm and novelty of it made a hit."—New York Evening World, March 2, 1916.

"The matinee was interesting because of the first appearance here as Tonio of Giuseppe de Luca. The baritone's acting during his singing of the 'Prologue' in 'Pagliacci' was unique and appropriate and imparted to this always interesting episode a touch of genuine distinction."—New York World, March 2, 1916.

"Mr. de Luca was in fine voice and caused a great burst of applause from the audience with his dramatic singing in the 'Prologue.'"—New York Herald, March 2, 1916.

"Mr. de Luca added Tonio to his list of characterizations, having sung the role yesterday for the first time in this city. His performance was highly intelligent, finished and artistic."—New York American, March 2, 1916.

"Among various interpretations of the 'Prologue' to 'Pagliacci' presented in the Metropolitan Opera House from time to time it is difficult to recall any which from a histrionic point of view equaled that of Giuseppe de Luca, who impersonated Tonio for the first time in New York yesterday afternoon. There was nothing particularly startling in de Luca's costume and make-up, though both differed somewhat from those of his predecessors. The originality of the Italian baritone's performance manifested itself in terms far more subtle. It revealed itself in vocal inflection and accent, in facial expression, in action and pose. And it was a real character he depicted at the very outset—a man distinct from the Tonio of the first and second acts, yet not himself."—New York Press, March 2, 1916.

Mabel Garrison's Bookings

Mabel Garrison is booked to appear with the Philadelphia Orchestra, in the performance of Mahler's eighth sym-

phony in Philadelphia on March 27 and 29, April 3, 4 and 5. Miss Garrison has arranged to give a recital in Jersey City on April 6, before going to Boston to appear with the Metropolitan Opera Company during its season in that city.

Other spring dates include an appearance with the Orpheus Club of Philadelphia on April 22, and an appearance as soloist at the San Antonio Festival on May 8 and 9.

Eula Dawley's St. Louis Recital

A song recital will be given in Sheldon Memorial Auditorium, St. Louis, this Thursday evening, March 23, by Eula Dawley, talented soprano, under the local management of Elizabeth Cueny. Besides two arias, one from Verdi's "La Forza del Destino," and the other from Massenet's "Herodiade," Miss Dawley will sing a French and an English group. She will be assisted also by a local pianist and violinist.

Miss Dawley is a Texas girl who spent the last five years in Rome studying with Catogni and in Paris with d'Aubigne training for the operatic and recital stage. In Paris she appeared frequently in recital and it was during her residence there that she acquired her excellent French diction. The war caused a temporary suspension of plans and Miss Dawley returned to America with Marie Ruemmel, the St. Louis pianist.

Charles Harrison, a Busy Singer

Charles Harrison, the tenor, who has established so excellent a following throughout the country by his season's accomplishments in the concert field, is making an extended concert tour under the direction of his energetic manager, Iris Pendleton, of Chicago. Everywhere he is being met with enthusiasm that verifies the correctness of Mr. Pendleton's statement, made earlier in the season, that Charles Harrison would be one of the most successful recital and concert artists presented to the American public. At present Mr. Harrison is on tour, his route taking him over a considerable portion of the South and as far west as New Mexico and Colorado.

Seagle to Sing Again for Haarlem Philharmonic

Oscar Seagle, baritone, has been engaged by the Haarlem Philharmonic Society to give three groups of songs at its spring program in the grand ballroom of the Waldorf-Astoria Hotel, New York, Thursday morning, April 27. He will be accompanied by Frank Bibb, pianist.

Frieda Klink, one of Mr. Seagle's group of artist-pupils, possessing a mezzo-contralto voice of much charm, sang a group of Irish songs for the University Forum of America recently, at its quarters in 113th street, New York, and met with gratifying success.

CINCINNATI REGALED BY THE DIAGHILEFF BALLET

Brilliant Performances by Russian Dancers—Symphony
Orchestra Makes Successful Tour—Dr. Wolle's
Organ Recital—Conservatory Notes

Cincinnati, Ohio, March 18, 1916.

Cincinnati is by no means a stranger to the modernized form of the art of stage dancing. Modern terpsichorean artists, such as Isadora Duncan, Maud Allan and others, have repeatedly delighted local audiences with their graceful poses and evolutions. Also, the ultramodern mimographic productions of Pavlova and associates have at various times been seen here. Thus it would appear that this city must be considered well versed in things of this sort. Therefore, the fact that the Diaghileff Russian Ballet, which played a three days' engagement at Music Hall here the first part of this week, found great favor with large audiences of local lovers of the dance must be considered as a big feather in the cap of this latest pantomimic aggregation. The engagement embraced two evening performances, Monday and Tuesday, and a matinee on Wednesday. The management evidently was well aware of the critical and experienced nature of the audiences which its company would be obliged to face in Cincinnati, for the programs selected for this occasion were made up of the most effective productions in its repertoire.

One of the most noteworthy features of the engagement was a musical one, in that the Diaghileff organization gave Cincinnati its first opportunity to form a closer acquaintance with the ultramodern tonal utterings and exclamations of the much lauded and equally much deprecated neo-Russian composer, Stravinsky. Of course, as would naturally be the case, in performances of this sort, the attention of the listener is too much divided between the stage and the orchestra pit to enable him to give his entire attention to the efforts of Stravinsky. Nevertheless, even under these difficult circumstances, enough of the musical part of the various numbers furnished by the Slav was gleaned to enable one to agree perfectly with those who have placed this composer among the most radical of radicals in the world of musical composition. Not that Stravinsky is exclusively given to expressions of ear-splitting cacophony, for there are periods of extreme and satisfying harmonic beauty apparent even in his wildest orgies of tone frenzy. But these oases of musical satisfaction are few and far between, and those tonal mixtures and combinations, supposed to be the final word in musical modernism, prevail. Stravinsky was but twice represented on the various programs, Monday and Wednesday by "L'Oiseau de Feu," and Tuesday by the burlesque "Petrouchka."

Another modern Russian composer, but this time not new to Cincinnati, who furnished the music for several of these productions, was Rimsky-Korsakoff. A generation or more ago, this composer played a somewhat similar revolutionary role in the world of music to that of Stravinsky today. But tempora mutantur, the one time extreme and possibly grating musical expressions of Rimsky-Korsakoff now fall upon the ear in what may be said to be almost a soothing and grateful manner. The rebel of yesterday has become the conservative of today, radical expressions of a former time are now the stock in trade of every composer who aspires to the name of such. Rimsky-Korsakoff was represented by the music to "Soleil de Nuit" Monday evening and his "Schéhérazade" on Tuesday. In addition to this the orchestra Monday evening played the third movement of the composer's suite, "Antar." Schumann's music to the "Carnaval," selections from Weber, Chopin, Balakireff, Debussy, and Borodine served as musical backgrounds for the rest of the numbers. Under the direction of Ernest Ansermet, the orchestra fully measured up to the requirements of the difficult task set them in the works of some of these composers.

Bakst again proved his right to the reputation he has achieved as one of the foremost of scenic and costume designers, those numbers in the productions in which he had a hand standing out prominently in this regard. However, this is not to be considered as depreciating the artistic results of those well known men who attended to these duties in the rest of the numbers.

The dancing ensemble of the company fully lived up to the high expectations locally aroused by the extremely favorable press and advance notices which had from time to time been received here since the original appearance of the company in the East. Perfect grace and litheness of

body combined with fine rhythmic discipline and effective mimicry were at all times apparent. Adding to this the wonderfully appealing work of the principals, headed by Lydia Lopokova and Leonide Massine, the performances of the Diaghileff Ballet Russe must be counted among the most interesting of the kind which it has been Cincinnati's pleasure to witness.

ORCHESTRA ENJOYS SUCCESS ON TOUR

Cincinnati Symphony Orchestra circles were much pleased by the results obtained on the short trip which the orchestra undertook during the past week. Originally, it had been planned to give concerts at Buffalo, N. Y., and at Marion and Newark, Ohio. The Marion engagement, however, came to naught. The personnel of the organization arrived at this thriving place with the full intention of entertaining its worthy citizens with their best, but fate and flighty railway employees decreed otherwise. The latter were not aware of the fact, it seems, that for the performance of an orchestral program instruments as well as men are necessary, so they decided the former might without harm be given a different destination from the latter. The consequence was that while the men traveled to Marion, the instruments were well on their way to Youngstown, Ohio, and the Marionites had to forego the musical entertainment for which they had provided a sold-out house. They were comforted, however, when they were assured that the orchestra would make up for their disappointment at an early date.

Barring this mishap, the rest of the trip was profitable in every way. At Buffalo, in spite of the unfavorable weather, a good sized and very enthusiastic audience listened to a well selected program. According to all reports, a conspicuous feature, and one calling forth demonstrations of approval, was the appearance of Dr. Ernst Kunwald in the dual capacity of soloist and conductor, his vehicle being one of Handel's Concerti Grosse, which latter are great favorites with our talented leader.

At Newark also a big success was scored. The soloist on this occasion was Julius Sturm, the principal cellist of the orchestra, who pleased well with a performance of the De Swert concerto.

ORGAN RECITAL BY DR. WOLLE

The Cincinnati Woman's Club Music Department has always made its influence felt in local art circles, as well by bringing outside artists to this city as by fostering the ambitions of local talent. Their latest endeavor in this respect culminated in the appearance at Christ Church, yesterday afternoon, of Dr. J. Fred Wolle, the well known Bach expert, of Bethlehem, Pa., in an organ recital. The affair was in the hands of a special committee consisting of the three well known art patronesses, Mrs. Charles P. Taft, Mrs. Thomas J. Emery, and Mrs. A. Howard Hinkle. Dr. Wolle devoted the entire afternoon to a performance of Bach's "Goldberg" variations, which he gave in his own version for the organ. As there are thirty of these variations the afternoon was well and interestingly filled out. Dr. Wolle's fine musicianship and virtuosity on his chosen instrument have been well known in Cincinnati for some years, from former professional visits he has made here. Suffice it to say, therefore, that yesterday he was at his best and that he has never been heard here to better advantage.

Of course, since the recital took place in a church, there was no demonstration of any kind to betoken the approbation of the listeners, but the rapt attention in which the performer held these gave sufficient proof of the deep impression he made by his interpretation of this master-work of Bach.

CINCINNATI CONSERVATORY PROGRAM

Frederic Shailer Evans reiterated his successes of many years past in his pupils' recital given at the Cincinnati Conservatory of Music, Wednesday evening, on which occasion he presented five gifted young pianists in a program delightful both in content and presentation. The recital was well attended by an audience which was warm in its recognition of the merits of the participants. Marcian Thalberg, of the same institution, introduced in a piano recital, Friday evening, his young pupil, Adele Lewis. She demonstrated musical understanding and gave a good account of herself technically.

Dr. Fery Lulek's pupils did credit to the capable instruction they are receiving in an interesting recital given at the Cincinnati Conservatory of Music, Thursday evening. Fine voice material in the various stages of advancement and of widely varied quality was represented, demonstrating

the valuable work Dr. Lulek is doing in voice placing and development. The two last numbers on the program of this recital, "King Henry's Prayer" and the sextette from the first act of "Lohengrin," were given under Ralph Lyford, the recently appointed operatic instructor of the conservatory.

CINCINNATUS.

A REMARKABLE DUET RECITAL

Harold Bauer and Ossip Gabrilowitsch Play Unfamiliar Piano
Works at New York Joint Recital

Harold Bauer and Ossip Gabrilowitsch, like two souls with but a single thought, or two metronomes that beat as one, merged their two respective individualities into a compound unit last Saturday afternoon at Aeolian Hall, New York, and gave a duet recital of music composed for two pianos.

There was nothing of a technical nature in the music selected which could be called difficult for two such consummate masters of the keyboard. The wonder was that two solo artists so long accustomed to go on their own unrestricted way could capitulate to each other and perform what Mime never lived to see—that Fafner and Siegfried should destroy each other. Now Harold Gabrilowitsch did not destroy Ossip Bauer, or vice versa. But the two artists formed a kind of Gabrilowitschardossibauer combination that was irresistible in its musical appeal. Only two great artists, who place the composition first and the interpretation second, could have done such splendid team work. Little artists would have insisted on their own uninteresting idiosyncrasies.

Naturally, the works performed were unfamiliar, for duet piano recitals are as rare as leap years. But as the piano has a huge literature of all varieties, the performers were able to find plenty to play without drawing on the old harpsichord concertos of Bach for two, three, and four keyboard instruments.

The program was not arranged in the best way to display the attractions of all the works on it. Mozart's D major sonata, for instance, sounded thin after the sonories of the Reinecke impromptu. But what music had a chance after the inspired andante and variations of Schumann, with which the concert began? Mozart and Schumann might have changed places on the program to the advantage of both composers. To tell the truth, however, any one who found fault with this recital is just as likely to complain of the misfit of his halo when he becomes an angel by and by. The complete program was as follows:

Andante and variations, op. 46.....	Schumann
Impromptu on a theme from Schumann's Manfred.....	Reinecke
Sonata in D major.....	Mozart
Variations on a theme by Beethoven.....	Saint-Saëns
Romance and valse.....	Arensky
España.....	Chabrier

The concert room was packed and the platform itself was invaded by the overflow. Needless to say, the applause was most demonstrative.

American Institute Student's Recital

The twenty-second recital of the thirtieth season of the American Institute of Applied Music, Kate S. Chittenden, dean, was given by George K. Raudenbush, violinist, pupil of Henry Schradieck. An exacting and interesting program was played by the young artist, beginning with the sonata in D minor, by Rust, which gave him an opportunity to display the breadth and verve so characteristic of Mr. Schradieck's school of interpretation. This was followed by three Bach numbers: Presto from sonata 1, bourée and double from sonata 2, and gavotte from sonata 3. Saint-Saëns' concerto, op. 61, received an emotional reading, and the final group, consisting of the "Legende," the "Scherzo-Tarantelle" by Wieniawski, and the prelude and allegro of Pugnani-Kreisler, made a fitting close to an excellent performance.

Mr. Raudenbush gives promise of becoming an artist of high order, for he plays with a maturity of thought and beauty of tone far beyond his years. Mr. Schradieck is to be congratulated upon his work.

Annabelle Wood, at the piano, shared in well earned applause.

NEWARK, N. J.—Members of the Lyric Club are determined to have a doubly strong platform for their next concert; it collapsed last time.

MAUD ALLAN :- 1916-1917

BOSTON APOLLO CLUB HEARD IN UNUSUALLY FINE PROGRAM

Splendid Ensemble Work in Evidence—George Dostal Wins Success at First Appearance
in Hub—Flonzaley Quartet's Final Concert—Julia Culp
Attracts Large Audience

31 Symphony Chambers,
Boston, Mass., March 19, 1916.

The Apollo Club of Boston, Emil Mollenhauer, conductor, gave the third concert of its forty-fifth season in Jordan Hall on the evening of March 7. Marie Ladue Piersol, coloratura soprano, was the assisting soloist. There was the usual large and appreciative audience present.

This was one of the most delightful concerts that the club has given in recent years. The ensemble work was splendid, and the soloist, appearing here for the first time, made an excellent impression. Her selections included the aria, "Caro Nome," from "Rigoletto," and songs by Parker, Leroux and Horsman. The club sang these songs: "Rhine Wine Song," Mendelssohn; "Midsummer Clouds," MacDowell; "A Song to Music," Gibson; "The Rose and the Gardener," Thorn; "Chorus of Homage," Gericke; "Sleep, Thou Wild Rose," Abt; "When the Bird a-Pilfering Goes," Kremser; "How Lovely! How Fair!" Dregert; "All Praise to God, in Light Arrayed," Salter. Incidental soloists were George Raseley, Joseph Viau and William W. Hodsdon, tenors; Edmund B. Snow and William H. O'Brien, baritones, and David Marks Babcock, bass. Mme. Piersol also sang a soprano obligato to the Dregert number.

One of the features of the concert was "A Song to Music," by Archer Gibson, of New York, which was written for and dedicated to the club. The concluding number, "All Praise to God, in Light Arrayed," adapted to music from "Lohengrin," was also especially well done and very inspiring in effect.

W. B. Piersol, a former member of the club and husband of the soloist, joined Mme. Piersol in a duet by Str Georg Henschel, the conductor and composer. This extra number was greatly enjoyed.

GEORGE DOSTAL SINGS IN TREMONT TEMPLE COURSE

The sixth concert of the Tremont Temple course, under the direction of F. J. McIsaac, took place on the evening of March 16. Evelyn Scotney, soprano; George Dostal,

tenor, and Howard White, bass, were the artists of the evening. The usual large audience was present.

This was Mr. Dostal's first appearance in Boston, and particular interest centered in his performance. He sang these songs: "Deserto in Terra," Donizetti; "Trockne Blume," Schubert; "C'est Toi," Georges; "Krakowiak," Moniuszki; "Come with Me in the Summer Night," Von



GEORGE DOSTAL,
"America's lyric tenor."

der Stucken; "The Star," Rogers; "April," Florida; "I Kiss the Flower She Wore," Roma; "If I Were King of Ireland," Foster; "Look Down, Dear Eyes," Fisher; "The Shamrock," Seiler; "Life," Speaks. Mr. Dostal is a lyric tenor. His voice, which is placed unusually high, is at its best in sustained song. He sings with obvious sincerity, and in interpretation excels in pieces of a sentimental or fervid character. The impression he made was a splendid one and he was the recipient of extremely hearty applause.

The work of Mme. Scotney and Mr. White is too well known to require detailed comment. Both are excellent and reliable artists, and both were in especially good form on this occasion. They sang in the course earlier in the season, and their re-engagement is evidence of the pleasure with which they were heard. Mme. Scotney's selections were by Gounod, Liszt, Strauss, Debussy, Molloy, Schubert and Lehmann. "The Cuckoo," by Lehmann, has been sung here several times this season, but never nearly so well as by this singer. Mr. White's selections were by Verdi, Hammond, Carpenter, Vich, Poniatowski, Hullah and Gilbert. He was especially happy in his encores, which were numerous.

Mme. Scotney and Mr. White brought the program to a pleasant close with Goetze's duet, "Calm as the Night."

FLONZALEY QUARTET GIVES FINAL CONCERT

The Flonzaley Quartet gave its third and last concert of the present season in Jordan Hall on the evening of March 16. The program was as follows: Quartet, C major, op. 5, Tanaieu; prelude and fugue for violin alone, from the suite in G minor, J. S. Bach; quartet in A minor, op. 41, No. 1, Schumann. As is customary at the concerts of this excellent organization there was a large and appreciative audience.

Both of the quartets were admirably performed. The

four virtuosi played with a perfected ensemble and a spontaneity that were delightful. In the Bach number Mr. Pochon's playing evoked enthusiastic applause.

The Flonzaley Quartet will give a series of three concerts in Jordan Hall next season, on November 30, January 25 and March 15.

KATHERINE KEMP STILLINGS SCORES SUCCESS

Katherine Kemp Stillings, Boston's excellent and popular young violinist, gave an interesting and eminently successful recital in Steinert Hall on the evening of March 7. Her program, which was sufficiently varied and well balanced, comprised the following pieces: Sonata, G minor, Tartini; allegro, Fiocco; gavotte, Mozart; concerto, E minor, Conus; berceuse, Fauré; serenade, Arensky; waltz elegie and gavotte and musette, Tor Aulin; two poems, Hongrois and Walzer paraphrase, Hubay. S. C. Colburn assisted at the piano.

Miss Stillings' recital served but to renew and enhance the very excellent impression that she had previously made. Her work, if anything, was more fluent, more brilliant and more altogether absorbing than heretofore. She displayed a well rounded technic, an incisive attack and a full and agreeable tone. The breadth and fire of her rhythmic phrases were balanced by the purity of her intonation and the perfection of her mechanism. She is a musician to her finger tips and an artist of unusual promise. Her audience showed rare enthusiasm.

GANZ ASSISTS THE KNEISEL QUARTET

The Kneisel Quartet gave the fourth and last concert of its series on the evening of March 14 in Steinert Hall. The program comprised Mozart's quartet in D minor (Kochel, No. 421); Ravel's trio in A minor for piano, violin and cello, and Beethoven's quartet in C sharp minor, op. 131. Rudolph Ganz was the assisting pianist.

The Mozart and Beethoven quartets are well known works; the trio, however, was performed for the first time at these concerts. It was easily the outstanding number. Mr. Ganz played with his usual virtuosity and understanding. It was his first appearance here this season, and his splendid performance was received with great applause.

ARTHUR NEWSTEAD'S RECITAL

Arthur Newstead, an English pianist, made his first appearance in Boston last week at Jordan Hall, when he played a program of pieces by Beethoven, Schumann, Franck, Chopin, Rachmaninoff, Arensky and Rubinstein. Mr. Newstead is a former pupil of Oscar Beringer. For a while he was a professor of music at the Royal Academy of Music in London, and he is now connected with the Peabody Institute of Baltimore.

A SERIES OF FOUR LECTURE-RECITALS

Frances Nevin gave the first of a series of four lecture-recitals at the Copley-Plaza Hotel on the afternoon of March 6. The subject was Puccini's "Madame Butterfly." George Copeland assisted at the piano. The remaining recitals of the course, which include the four Mondays in March, will deal with "Meistersinger," "Lohengrin" and "Parsifal." John Hermann Loud will replace Mr. Copeland at the piano on these occasions.

JULIA CULP SINGS

Julia Culp gave great pleasure in a recital at Symphony Hall on the afternoon of March 12, where she attracted a large and enthusiastic audience. Mme. Culp sang these songs: "Adelaide," "Freudvoll und Liedvoll" and "Die Trommel Geruhret," Beethoven; "Venezian Barcarolle," Italian; "Come Again, Sweet Love," and "Far Away," English; "Mignonette," French; "Das Muhlrad" and "Phyllis

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BOSTON, NEW YORK

und die Mutter," German; "Befreit," "Freundliche Vision" and "Heimliche Aufforderung," Strauss.

The admirable qualities of Mme. Culp's singing, as evinced in her previous auditions this season, again were conspicuous. She was once more a remarkable interpreter, intense and scintillating. The old international songs were especially delightful, and were rendered with contrasting emotionalism. As usual, the enthusiasm of her audience compelled her to add many extra numbers to her program.

Mme. Culp shared the concert with George Copeland, the pianist, who played selections from MacDowell, Chopin and Debussy and a group of Spanish dances by Albeniz, Granados and Grovlez.

JOINT RECITAL BY DEYO AND CASALS

Ruth Deyo, pianist, and Pablo Casals, cellist, gave a joint recital in Jordan Hall on the afternoon of March 13. Their program was as follows: Sonata, op. 5, No. 1, Beethoven; toccata, C minor, Bach; sonata, Debussy; sonata, A major, No. 6; Boccherini; sonata, op. 6, Casella. The Debussy and Casella sonatas were performed for the first time in America.

The recital was of unusual interest. The two artists played in perfect sympathy and with delightful effect. The large audience was very enthusiastic.

SCHROEDER PUPIL ENGAGED FOR "MIREILLE"

J. Ransel Romine, a young basso from Clarksburg, W. Va., who is studying with Theodore Schroeder, has been engaged by the Hellenic Society of Boston to sing Raimondo in Gounod's opera, "Mireille," which will be given its first American performance in Jordan Hall during the latter part of March. Mr. Romine is a good musician and a singer of much promise.

FIRST CLEMENT PUPIL CONCERT

On the afternoon of March 13 at the Copley Theatre, former pupils of Edmond Clement gave a concert for the benefit of Mme. Clement's relief work in France. Myrna Sharlow, soprano of the Chicago Opera Association, was the principal artist. Her selections included airs from "Manon" and "The Tales of Hoffmann" and songs by Gretchaninow, Troyer, Horsman and Mrs. Beach. Miss Sharlow was assisted by Katharine Foote, contralto; Phyllis Robbins, soprano; Louis Dalbeck, cellist, and Ruth Lavers, pianist. A large audience was present.

At the next of these concerts, which will be held on March 28, Mme. Marie Sundelius, the famous Swedish soprano, will be heard in an interesting and novel program.

FORMER HUBBARD PUPIL HEARD

Bentley Nicholson, a Southern tenor and former pupil of Arthur J. Hubbard, Boston's veteran vocal instructor, gave a song recital in Faelten Hall on the afternoon of March 16, at which he was assisted by Elizabeth Seidhoff, pianist. Mr. Nicholson's program was rather unconventional and on the whole well rendered. It included selections from Jensen, Wolf, Kaun, Hermann, Duparc, Arensky, Stcherbatchef, Gretchaninow, Moussorgsky, Blechmann and several American composers. Miss Seidhoff played Brahms' first and second rhapsodies and Liszt's etude in D flat. Her performance was excellent.

LONGY CLUB CONCLUDES SEASON.

The Longy Club gave a concert of chamber music for wind instruments in Jordan Hall on the evening of March 9. This was the third and last concert of the club's sixteenth season. The works rendered were Holbrooke's sextet, op. 33, No. 3, for flute, oboe, clarinet, horn, bassoon and piano; Reger's trio, op. 77b, for flute, violin and viola; and Perilhou's divertissement for two flutes, two clarinets, two oboes, two bassoons and four horns. The assisting artists were Eduard Tak, violin; Emil Féir, viola, and G. Wendler and A. Resch, horns.

The performances of the Longy Club have been among the most distinctive of the Boston season. An organization of virtuosi, the club has long been recognized for its admirable ensemble and splendid individualism. Its programs are always novel, and the entertainment afforded is of the best order. Such concerts are too rare, and it is hoped that another year the club will extend its season. This present concert brought the current series to a fitting conclusion.

WILLARD FLINT ENGAGED FOR KEENE FESTIVAL

Willard Flint, Boston's celebrated basso, has been engaged to sing in the performance of Grieg's "Olaf Trygvasson," at the Keene, N. H., festival, on May 28. This is Mr. Flint's fourth engagement at Keene. On May

24, at Montpelier, Mr. Flint will sing the bass role in the "Creation."

WHAT SOME BARROWS PUPILS ARE DOING.

The past week has brought in reports from several pupils of Harriot Eudora Barrows, the well known vocal teacher of Providence and Boston.

At a concert given by the Woman's Club of Fall River, on March 12, Mrs. Charles Durfee sang selections from Beach, Homer, Woodman, Bemberg and Godard. Mrs. Durfee's voice is a rich contralto, which she uses with feeling and good musicianship.

At the first concert of the Strand Choir, a new Providence organization, on the afternoon of March 12, Rossini's "Stabat Mater" and a miscellaneous program were rendered. Among the soloists were Minette Sutherland, soprano, and Ludwig Carl Fichtner, baritone, both of whom acquitted themselves excellently.

At the Sunday evening concert in Providence, Geneva Jeffers, soprano, was one of the assisting soloists. Concerning her work, the Providence Journal said: "Miss Jeffers sang her aria and songs with an artistry that compelled attention and which won her great applause. Her voice sounded unusually clear and pure in the large theatre and was of ample power to float above the orchestra in the forte passages of her aria."

JOHN POWELL'S RECITAL

John Powell gave his third and last piano recital on the afternoon of March 7 in Steinert Hall. His program was as follows: Sonata, A major, op. 2, No. 2, Beethoven; "Forest Scenes," Schumann; "Song Without Words," E

major, and scherzo, E minor, Mendelssohn; prelude, F sharp major, mazurka, A minor, valse, E minor, and polonaise, A flat, Chopin; "Soiree de Vienne," Schubert-Liszt; sixth Hungarian rhapsodie, Liszt. A large and enthusiastic audience was present.

Mr. Powell repeated the "Forest Scenes" by request. Several of them were executed with rare beauty, as "Lonely Flowers" and "Prophetic Bird." In the Beethoven sonata Mr. Powell also acquitted himself splendidly, while the Mendelssohn scherzo and the prelude and mazurka by Chopin were all notably done. Mr. Powell's concerts have been a real treat to music lovers. He is a musician and pianist of excellent attainment and unusual promise. He has created for himself a following here, and it is hoped that he will be heard frequently in the future.

CONCERT OF CHORAL MUSIC SOCIETY

The Choral Music Society, Stephen Townsend, conductor, gave its second concert on the evening of March 14 in Jordan Hall. The program was almost wholly novel and interesting throughout. In ensemble the society showed considerable improvement over the previous concert; there was more precision in attack and a greater beauty of tone. The soloists were Love Hewins and Bernice Keach, sopranos; Everett S. Glines, tenor; George S. Dane, baritone, and William O'Brien, bass. The society was also assisted by Harrison Keller, violin; Stewart Wille, piano, and John P. Marshall, organ. Of particular merit were Foote's "Recessional" and "Songs of the Russian People," edited by Kurt Schindler. The audience was of good size and very appreciative.

V. H. STRICKLAND.

BOSTON SYMPHONY ORCHESTRA ENDS ITS NEW YORK SEASON

Concertmaster Anton Witek Plays Joachim's Hungarian Concerto for Violin and Orchestra at Thursday Night Concert—Brooklyn Also Visited

On Thursday evening, March 16, the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, played again in Carnegie Hall, Schumann's lovely B flat symphony, expressing the spirit of spring, was the chief item on a program that was marred only by the inclusion of Joachim's long winded and short inspired Hungarian concerto for violin and orchestra. Concertmaster Anton Witek did all that was humanly possible to make that very difficult exercise in double stopping and bowing sound like a thing of beauty. But Anton Witek, admirable violinist though he is, was not able to change those thorny brambles of Joachim into blooming roses of melody. He was not a Deucalion to cast the hard stones backwards and make them come to life as human beings, after the manner reported by Ovid. May that deadly dull concerto be replaced on the shelf again to smother in the dust of oblivion. Schumann's fresh and vigorous symphony of Spring would have been a delight on any program. It was especially welcome after the winter of discontent which preceded it.

Beethoven's "Leonore" overture No. 1 was the opening number. Whatever may have been its order of publication, it is certainly an early work in composition. There are Mozart suggestions in it, as in most of Beethoven's earlier works, and there is a real Rossini conventional crescendo—not that Beethoven copied Rossini, who came after him, but Beethoven and Rossini were both influenced by the prevailing fashions of the young nineteenth century. The overture is of interest principally because it was written by Beethoven. But if Beethoven had written nothing finer than this overture, his name would not now add an interest to any work.

SATURDAY AFTERNOON CONCERT.

The last New York concert of the Boston Symphony Orchestra for this season took place Saturday afternoon, March 10, at Carnegie Hall. The program began with the second Beethoven symphony, and had also the Brahms "Academic Festival" overture and the prelude to the "Meistersinger." Anton Witek, concertmaster, and Emil Féir, first viola of the orchestra, played a "Concertante Symphonie," by Mozart, for solo violin and viola with orchestral accompaniment, the cadenzas by Hellmesberger. The Beethoven symphony was played, as is the custom with the Boston Orchestra, with great mechanical perfection. Dr. Muck caught the exact spirit in the first and last movements, but the larghetto, a movement which is long enough

in all conscience even when taken as it should be, was dragged out to impossible lengths by too slow a tempo, nor did the scherzo have the proper fire and dash.

The Brahms "Academic Overture," one of the few works in which the Viennese master transformed the sunny side of his character into music, was finely done. But nobody who has listened to the "Meistersinger Vorspiel" played under the baton of Wagner's "Junger," the late Felix Mottl, or interpreted by Arthur Nikisch or Felix Weingartner, can find pleasure and enjoyment in the cut and dried reading such as that given last Saturday by Dr. Muck, who ignored all the many nuances of tempo and neglected even to bring out many of the important polyphonic inner voices, wading through it in a straight one, two, three, four, like a military march.

Mr. Witek and Mr. Féir played the Mozart number with great musical and technical perfection. No one can admire the good in Mozart more than the present reviewer, but such a work as the "Concertante Symphonie" is far from good Mozart. Interest in so archaic a number can at the present time be purely historical, and it has no place on a symphony program of today.

There was an audience which filled every seat in the hall and was liberal in applause. Especially at the end of the symphony were there hearty recalls, until Dr. Muck called upon his orchestra to rise and share in his acknowledgments. Very well deserved, too, was this applause, for nothing could be finer than the performance of the last movement of the Beethoven symphony.

BOSTON ORCHESTRA CLOSING ITS BROOKLYN SEASON

On Friday evening, March 17, the Boston Symphony Orchestra gave the last in a series of five concerts at the Academy of Music, Brooklyn. Tchaikowsky's fourth symphony was the important work of the evening, and it is needless to remark that it was given a polished performance. In the scherzo, the strings were superb, the "Pizzicato ostinato" being played with great brilliancy, and so insistent and enthusiastic was the applause which followed that Dr. Muck had that section of the orchestra rise and acknowledge the applause which was due them.

It was an evening for the strings, so to speak, and in the serenade for strings by Volkmann, this section had another opportunity to display its rare finish.

Brahms' "Academic Festival" overture and the prelude to Wagner's "Meistersinger" were the other orchestral offerings.

CHARLOTTE, N. C.—The music and art department of the Woman's Club, Charlotte, N. C., gave a brilliant concert under the direction of Mrs. J. Hardwick Johnson, which included Rossini's "Semiramide" overture arranged for eight pianos, and directed by Jose Andonegui, and other concerted pieces, with solos for voice, harp and violin.

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LOCAL SOLOIST SELECTED FOR JERSEY CITY MUSIC FESTIVAL

Little Vera Foux, Soprano, Wins Contest in Which Twenty Young Singers Competed—To Sing at Armory in Final Program, May 11—Notes of the Other Cities

671 Broad Street,
Newark, N. J., March 20, 1916.

Vera Foux, just nineteen years of age, was selected last Thursday night as the local soloist for the Jersey City Music Festival, which is to be held in the Fourth Regiment Armory, May 9, 10 and 11. The contest was open only to singers under twenty-five years, who had been residents of Hudson County for at least a year. Sixteen of the twenty youngsters entered, actually sang, little Miss Foux, however, emerging the winner.

Although it was known that there were one or two singers entered in the contest who were practically unknown, every one more or less expected that the honor would fall to one or two of the young singers who had already gained considerable prominence. The moment Miss Foux completed her number—Gounod's "Ave Maria"—the entire audience broke into tumultuous applause, forcing the young singer to appear again and bow in appreciation.

The advisory board, acting as the judges, were seated in the rear of the large auditorium of the Lincoln High School with their backs to the contestants. Later, when the members of the board cast their ballot, it was soon discovered that No. 14 (Miss Foux) had won their decision, as well as the popular approval of the large body of choristers making up the audience. The hall was well filled and from beginning to end the contest was one of especial interest.

Vera Foux was born in Jersey City just a little over nineteen years ago. She was educated at St. Aloysius School, Kensington and West Side avenues, and at the age of thirteen sang in the choir of St. Aloysius Church. At seventeen she won the scholarship offered by the Pleiades Club of New York. In addition to appearing before the members of this club she has sung for the Freeport (L. I.) Choral Society.

Miss Foux is a pupil of Arthur Edward Stahlsmith, of New York, who also devotes some time to teaching in Newark. She has a soprano voice of wide range, considerable power and beautiful quality; a brilliant future is predicted for the unpretentious and ambitious little singer.

Those who competed in the contest were: Elizabeth Gohring, Margaret Templeton, Alice Weeks, Adele Puster, Joseph Robinson, Ida Bryson, Minnie Weeks, Jane Hanks, Albert J. Cummings, Jr., Vera Foux, Daisy MacGlashan, Daisy Prayer, Eugene Isbillo, Helen Fleckman, Catherine F. Brown.

The judges present were: Lucy Nelson, chairman; Moritz E. Schwarz, vice-chairman; Jessie Fenner Hill, Mrs. George T. Vickers, Josephine Duke, Sara L. Culver, Leon Gilmore, Alice Cross, Henriette Foster Westcott, Mrs. Provoost.

Miss Foux will appear on the final program, "Tri-City Night," May 11. The other soloist on this occasion will be James Harrod, the popular tenor. A feature of this program, in addition to the local soloist's offerings, will be the presentation of the celebrated Berlioz's "Requiem," for the production of which the Newark and Paterson festival choruses will be brought to Jersey City in special cars to unite with the local choral body, making in all a chorus of nearly 2,500 voices. A large orchestra of 150 musicians will assist.

The Jersey City concerts are creating considerable interest in New York and adjoining cities, as well as in local musical circles. A brilliant array of soloists, all of national or international reputation, will be heard, and the programs for "American Composers' Night" (May 9), "Opera Night" (May 10) and "Tri-City Night" (May 11) are unusually attractive. Among the soloists to be heard are Anna Case, Merle Alcock, Frank Ormsby (May 9), Joseph Stoopack, Christine Miller (matinee, May 10), Frieda Hempel, Margarete Ober, Riccardo Martin, Allen Hinkley (evening, May 10), James Harrod and Vera Foux (May 11).

It will be remembered that two of the local soloists selected in similar competitions by the Paterson Festival Association, were Edward McNamara, the policeman, who was later taken on tour by Mme. Schumann-Heink and now under the personal tutelage of Enrico Caruso; also Dorothea Fozard, whose musical education at the Cincinnati Conservatory of Music is being paid for by the members of that association through a series of annual recitals given by the young singer in Paterson. Arthur Klein, a talented pianist, won this season's Newark contest.

"IN A PERSIAN GARDEN" GIVEN

On Wednesday evening, March 15, at the Church of the Redeemer, Newark, the song cycle, "In a Persian Garden" (Liza Lehmann) drew a large and enthusiastic audience.

The church quartet, which is composed of Fredericka McHarg Sims (soprano), Mrs. Beth Tregaskis (contralto), Millard Roubaud (bass), Henry Merker (tenor) and di-

rector, assisted by Mrs. Henry Martin, church organist, performed the work and pleased all with their delightful numbers. The singing of each of these artists is to well known to need personal comment here; both in the solos and ensemble selections the work was exceptionally good.

The following program preceded the cycle: Organ solo, introduction to the third act of "Lohengrin" (Wagner), Mrs. Martin; "The Lass With the Delicate Air" (Arne), Miss Sims; cellos solos, andante (Goltermann), and "Orientale" (Cui), Elsa Livingston; berceuse, "Jocelyn," with cello obligato (Godard), Mrs. Tregaskis.

Henry Merker, who arranged and directed the performance, deserves most of the credit for this delightful program.

NEWARK MUSICIANS' CLUB'S ANNUAL BANQUET

At its meeting, last Saturday night, the board of governors of the Newark Musicians' Club decided upon the evening of May 6 as the date of the club's annual banquet. Harry M. Biggin, chairman of the entertainment committee, is arranging an evening of pleasure such as the club has never enjoyed before and will long remember in the future. Five new members were admitted at Saturday's meeting.

Next Saturday night, the evening's program will be labeled "Ladies' Night," with Mrs. Frederick A. Baumann in charge. Numerous novelties are expected and an interesting evening looked forward to.

An "April Fool" party will be given on April 1, and on the following Saturday, April 8, Fay Foster, the composer, will present a program of her own compositions.

THE NEWARKER

The people of New Jersey ought to be proud to have such an attractive, newsy, and delightfully interesting periodical as *The Newarker*. The thousands of copies of this monthly paper, distributed in all parts of the country as well as sent abroad, are advertising, as no other medium could, our home State, and principally Newark, which is to celebrate its 250th birthday, beginning May to October. The Newark Music Festival will open the celebration, May 1 to 4. The writer congratulates H. Wellington Wack, the editor, and those associated with him on the success of their efforts.

MUSICIANS' CLUB TO ASSIST IN CELEBRATION

The musical program which is to be a part of the opening exercises of Newark's 250th anniversary, at Proctor's Theatre, on the afternoon of May 1, is to be furnished by the Newark Musicians' Club. A vocal ensemble of sixteen voices, representing sixteen of Newark's best known singers, and just as many of Newark's best known choirs, will soon begin rehearsals for this event, under the direction of Frank C. Mindnich. The singers selected are: Sopranos—Ottillie Macdonald, Mrs. Herbert H. Smith, Mrs. George J. Kirwan, Inez Allen Potter. Contraltos—Mary V. Potter, Mrs. George W. Baney, Mollie C. Ely, Belle T. Sutherland. Tenors—Harry M. Biggin, Ernest H. Burkhardt, Henry Merker, Claude W. Velsor. Basses—Millard Roubaud, Elmer E. Ross, Nicholas J. Tynan, Malcolm Corlies.

The club is also organizing an orchestra, which will be composed of from fifteen to twenty pieces, under the direction of C. Mortimer Wiske, conductor of the Newark Music Festival.

PEOPLE'S SYMPHONY CHAMBER CONCERT

Alfred Megerlin, Belgian Violinist, Makes Debut with Viciplan Trio

M. Alfred Megerlin, the Belgian violinist, pupil of Ysaye, appeared as soloist at the fifth chamber concert of the People's Symphony Club, March 18, at the Municipal Auditorium, Washington Irving High School, New York. He played Paderewski's A minor sonata, Pauline Mallet-Provost at the piano. M. Megerlin and Miss Mallet-Provost were also heard in ensemble as members of the Viciplan Trio, of which the third member is William Durieux, cellist.

Although the members of the Viciplan Trio have not previously appeared publicly in ensemble, the trio has been heard several times this winter at private musicales. Saturday's concert marked the beginning of the trio's career as a chamber organization.

Miss Mallet-Provost, the pianist, has played with the Kneisel Quartet both in public and private, and William Durieux is first cellist of the People's Symphony Orchestra.

Miss Mallet-Provost's playing, in the trio, and with the violinist, was excellent in every detail, for she has both musical feeling and plentiful technic. Mr. Megerlin has

been frequently mentioned in the columns of the *MUSICAL COURIER*, notably at the time of his debut at the Malkin Music School, early in the current season. He combines all the superior attributes of the Franco-Belgian school of violin playing, including beauty of tone with impeccable taste. Mr. Arens gave the usual lecture, that on "The Sonata Form" being the subject of this evening, and in which his clear elucidation and appropriate remarks won instant attention and universal applause.

The Flonzaley Quartet is scheduled for the final concert of the People's Symphony Club, April 8, when the usual low admission rates will be charged students and workers.

Something About the Newcomb School of Music

The school of music of the H. Sophie Newcomb Memorial College, in New Orleans, La., was established in 1909. In accordance with the general plan of the college administration the school of music was placed upon a standard of excellence equal to that maintained by the other affiliated schools of Newcomb College. The high requirements for admission to regular courses, the advanced grade of the studies, and the efficient corps of instructors with the best European and American training and experience, enabled the school immediately to take high rank among the music schools of America.

In January, 1911, the courses of the school of music were opened to young men, in response to an increasing demand from male students for the grade of instruction which the school offered. The admission of men was a departure from the previous policy of Newcomb College, except in graduate classes, but seemed to be justified by the demand already evidenced, and by the absence of facilities for music study by the men of Tulane University. It was also recognized that in many branches of music study, especially those connected with ensemble work, the presence of both men and women was a necessity in order to obtain the best results.

The aim of the school is to furnish superior facilities for the study of music in all its branches. Extended practical and theoretical courses are offered: First, to regular students, who expect to follow music as a profession, either as composers, performers, teachers or critics; second, to college students, who desire to study composition, musical history, or appreciation as elements of a liberal education; third, to special students who wish to become proficient in one or more branches of music.

Newcomb College is situated in one of the most beautiful sections of New Orleans, La., a city famous for its attractiveness and traditions. The winter climate is unsurpassed and affords the best conditions for study and recreation. New Orleans was the first city in America to maintain grand opera. Concerts by famous artists and by local orchestras, choruses and soloists are given during the winter and, supplemented by the numerous recitals and concerts of the school, enable the student to hear the best music well performed. The beauty of the city, the climate, the temperament of the people, the traditions, concerts and operas, unite to form an atmosphere most conducive to musical attainment.

The school of music at present occupies two large houses. They are easily reached from the railroad stations and business sections by electric cars, which pass the school. The building at 1224 Seventh street contains a lecture room capable of seating one hundred persons, offices, the music library and twelve large teaching and practice rooms. The building at 1240 Seventh street contains fourteen teaching and practice rooms, including concert rooms, with a seating capacity of two hundred and fifty. In addition, the school uses for its concerts Newcomb Hall, situated in the main college building, and capable of seating seven hundred persons. The organ in the college chapel is also available for students of that instrument. The teaching and practice rooms are equipped with pianos and claviars of excellent makes, and the lecture room is provided with mechanical instruments for use in the history and appreciation classes. The library contains a large collection of music and books on musical subjects and is constantly being increased. American, German and French musical magazines are also kept on file.

The present quarters of the school of music are temporary. The removal of Newcomb College from its present site to new grounds, about thirty acres in extent, on Broadway and Audubon place, will give the school of music a suitable and fully equipped building. The new building will contain a recital hall with stage and organ, library, class rooms, studios, practice rooms, rest rooms for students, reception room and offices. Plans for the future also include a large auditorium for concert and assembly purposes.

OKLAHOMA CITY, OKLA.—The Musical Art Institute, Oklahoma City, Okla., recently announced an interesting program by Afra Kirsch and Ruth Goodholm, pupils of Edla Lund.

JOHN MCCORMACK SINGS TO A BIG NEW YORK AUDIENCE

Six Hundred Accommodated on Stage—Popular Tenor Acclaimed as Usual and Delights Everybody with His Compelling Art—Another Recital Announced

John McCormack gave his seventh New York recital of the season at Carnegie Hall, on Sunday afternoon, March 19. Before the popular Irish tenor made his appearance on the platform, the indulgence of the mammoth audience (600 being seated on the stage) was craved on behalf of Mr. McCormack, who was said to be suffering from a sore throat. However, there was no evidence of any indisposition on the part of the famous singer, and although the audience spared him at the beginning of the program, he was soon prevailed upon to add extra numbers for the delighted audience.

He opened his program with an aria by Mozart, "Un aura Amorosa," in which he showed himself to be as fine a singer of Italian as he proved himself of English. Schumann's "Spirits Presence," Max Reger's "When Little Children Play," Enrique Granados' "The Goddess in the Garden," and Mendelssohn's "Song of Spring," made up his second group. The song by the Spanish composer was marked "first time" and for this reason and also because of its distinct merit, it scored with the audience. The Mendelssohn number was another song which particularly pleased his audience.

Two arrangements by Hughes, "She Moved Through the Fair" and "The Light of the Moon," and two, by Milligan Fox, "The Dear, Dark Head" and "The Foggy Dew," comprised his group of Irish folksongs, and as usual these called forth tumultuous applause which resulted in the usual McCormack encores. Five songs by Laurence Hope, set to music by Harry T. Burleigh and marked first time, made up his last group. These songs were designated as "Kashmiri Song," "The Jungle Flower," "Among the Fuchsias," "Till I Wake," and "Worth While." Of these "Till I Wake" had to be repeated, and the others likewise pleased the audience both by their novelty and by reason of the delicacy of phrasing and consummate artistry which Mr. McCormack brought to the interpretation.

Donald McBeath played the "Orientale" of Cui, "Humoresque" of Aulin, "Ungarischer Rhapsodie" (Miska Hauser), and "Romance" of Wieniawski with his usual brilliancy. The young violinist is a favorite with the McCormack audiences and was obliged to give extra numbers also.

Special mention should be made of the masterly accompaniments of Edwin Schneider, whose work at the piano was replete with splendid musicianship and a thorough knowledge of the art of accompanying.

Mr. McCormack will give his next New York concert on Sunday evening, April 9, at Carnegie Hall.

N. A. T. S. and N. Y. T. O. in Joint Meeting at New York Musicians' Club

On Monday evening, March 13, at the New York Musicians' Club, occurred the joint meeting of the National Association of Teachers of Singing and the New York Teachers of Oratory. About forty sat down to the dinner, which was served at 6.30, and many others came in for the program, which was made up of papers on breathing, tone, diction, interpretation from the viewpoint of the singer and the speaker. Walter L. Bogert, president of the National Association of Teachers of Singing, and Azuba J. Latham, of Teachers College, Columbia University, read papers regarding breathing. Anna Ziegler, director of the Ziegler Institute, and Laura Sedgewick Collins, composer, reader and instructor, had something to say regarding tone. Diction was treated by Adele Laeis Baldwin, teacher at the New York Institute of Musical Art, and Henry Gaines Hawn, author of "Diction for Singers and Composers." Gardner Lamson, also of the New York Institute of Musical Art, and Lemuel B. C. Josephs, of the American Academy of Dramatic Arts, treated the subject of interpretation. The papers were interesting and the meeting was a source of inspiration to all, judging from the remarks. Other speakers were Edmund J. Myer, Luigi Parisotti, George E. Shea and Franklin Sargent. As chairman of the committee in charge of the affair Mrs. Baldwin deserves special credit for its success.

Anne Arkadij in St. Louis

Today (March 23), Anne Arkadij is engaged to give a recital in St. Louis, in which she will be assisted by Clara Willner, pianist. The well known Lieder singer will present an interesting program of songs in German, French and English, including two initial hearings. These will be her numbers: "Es hat die Rose sich beklagt" and "Vergessen" (Franz), "Brauner Bursche," "Kommt dir

manchmal in den Sinn," "Von ewiger Liebe" (Brahms), "Once I Loved a Maiden Fair," "The Willow Song," "How Happy Art Thou and I" (Old English), "The Swan," "In a Boat" (Grieg), "Send Me a Dream" (Bauer), "Floods of Spring" (Rachmaninoff), "Über die Haide" (initial hearing), "Der Tag ist trüb" (initial hearing) (Rothwell), "Les Berceaux" (Fauré), "Il pleur dans mon cœur" (Debussy), "Hat dich die Liebe berührt" (Marx).

"Preparedness" Camp Ganz Watchword

"Preparedness" will be the watchword at Camp Ganz, up in the Maine woods, during the coming summer. Camp Ganz, it may be explained, is not a military post (although the proprietor is a military man). It is the summer home of Rudolph Ganz, at one time referred to as "the eminent Swiss pianist," now acclaimed as "the great American pianist." True, Mr. Ganz hails from the shadow of the Alps, but he has become so thoroughly Americanized and has made such a host of personal friends here that he has come to be regarded as one of "America's own."

Mr. Ganz will remain in America during the entire season of 1916-17, and will undertake a tour which will em-



Photo by Mishkin, New York.

RUDOLPH GANZ.

brace almost every State in the Union. He will leave New York early in May and retire to the quiet of the Maine woods, where he proposes to stay until September, devoting all of his time to the preparation of new material for the coming season's programs.

True to his reputation as "the most progressive pianist of the hour," or as "the indomitable propagandist for the new," as referred to by Karleton Hackett, of the Chicago Evening Post, Mr. Ganz has outlined a strenuous campaign for the summer months, and has in view the preparation of a number of large compositions, as well as several lighter pieces, some of which will belong to what is known as the ultramodern school of music. The spirit of neutrality will strike a keynote of international harmony: Germany, Russia, France, Hungary, Italy, Austria, Poland and Switzerland all will be represented.

Mr. Ganz will give three recitals in New York, all at Aeolian Hall, on October 15, November 14 and December 12. He is also booked for recitals in several other large cities from New York to San Francisco, and has engagements with many of the leading orchestras of the country. The tour will be under the exclusive direction of Charles L. Wagner.

Jean Verd Tributes

Jean Verd, the young French pianist, has been assisting Pablo Casals in recitals throughout the country. Everywhere at these recitals his performance of solos has been specially noticed by the critics with words of commendation. The Baltimore News, of March 12, said: "Jean Verd is a young French pianist of exceptional merit. He impressed one as a pianist of striking individuality. His interpretations denote keen insight and in all of his pieces the poetic element was emphasized."

The Baltimore Sun (March 11) said: "An interesting feature of the recital was the performance by Jean Verd of three piano numbers, the 'St. Francis de Paul' legend of Liszt, Debussy's 'Clair de la Lune,' which he gave with exquisite refinement and appreciation, and a charming eighteenth century French folksong. In the two latter

numbers, in which his touch seemed especially suave and beautiful, Mr. Verd was particularly happy and impressed himself upon the audience as a most agreeable artist."

Minneapolis, too, was unstinted in its praise, as is shown by the following extract from the Tribune of February 23: "One of the most enjoyable features of last night's programs were the piano numbers of Jean Verd. Mr. Verd has the rare ability of giving the audience the emotions and ideas which the composer wishes to express in such a manner that they completely forget technic and the mechanical side of playing. He played with such charm that he was recalled several times and responded with an exquisite composition of the old style."

Again the Newark Evening News under the heading of "Casals and Verd Delight Glen Ridge Music Lovers," said: "The piano solos played by Mr. Verd included Liszt's Legend ('St. Francis de Paul Walking on the Waves'); Debussy's 'Clair de la Lune,' and an eighteenth century French folksong. Simply bristling with technical difficulties is the Liszt's Legend. It was with fine sweep and power that Mr. Verd brought out its manifold beauties. The hauntingly beautiful work of Debussy was interpreted in a most felicitous manner, and the daintiness with which the folksong was set forth was a joy well worth experiencing."

Mildred Dilling's Engagements

Following her tour of the Middle West, Mildred Dilling, the harpist, has filled a number of important engagements in the East. She has appeared with success at Hackensack, N. J.; at Stamford, Conn.; with the Cosmopolitan Club of New York City, and at many private affairs. She also appeared on the program of a concert given before the prisoners at Sing Sing.

On Wednesday afternoon, March 15, Miss Dilling played at a concert of the New Assembly, in the grand ballroom of the Hotel Plaza, New York. She played "Menuet d'Amour" (Massenet), "Chanson de Guillot-Martin" (Perillou), "Impromptu" (Pierné), "Marguerite douloureuse au rouet" (Zabel), "Chaconne" (Durand), "Song of the Boatman of the Volga" and "Les Follets" (Hasselmans). The Perillou number was marked sixteenth century, and is from the harpsichord arrangement. There is a quaint charm in its rhythm and harmony, which is very pleasing. Miss Dilling is a splendid artist and her numbers were played with the beauty and finish of the thorough musician. Although each number was excellent, the Hasselmans composition evoked such insistent applause that she was obliged to add to her program.

Miss Dilling appeared with equal success at Newark, N. J., the following evening, and she is scheduled for an appearance in Brooklyn on March 24. March 30 she will again assist Hedwig Reicher, the German actress, in an appearance at the Bantbox Theatre, New York, when she will repeat the program which she gave with such success on March 7 at the Punch and Judy Theatre.

On Wednesday, March 8, Miss Dilling appeared as soloist at a concert given for the benefit of the Polish victims' relief fund, under the patronage of Mr. and Mrs. Ignace Jan Paderewski, in the ballroom of the Hotel Plaza, New York. On that occasion she played a gavotte (Gluck-Brahms), a waltz by Brahms, "Patrouille" (Hasselmans) and the "Arabesque" of Debussy. Miss Dilling also provided splendid accompaniment for the Paderewski minuet as given by Hilda Biyar.

A Kansas City Concert

Rudolf King, concert pianist and teacher; Paul Lawless, tenor and vocal teacher; Hazel Farley, dramatic reader and teacher of expression; Blanche Leventhal-Frutkow, pianist and teacher; Marguerite Rodier, Alta Eisele and Roy Rock, pianists (these last four are pupils of Mr. King), united in an interesting program which was given in Central Avenue M. E. Church, Kansas City, Kan., on Friday evening, March 17. Numbers by Liszt, Rubinstein, Verdi and Massenet were included, in addition to a song by Mr. King, entitled "Good Night, My Love."

Mildred Langworthy in Macon, Ga., Recital

Mildred Langworthy, soprano, was heard in recital by members of Hyechka Club, of Macon, Ga., recently. Her program included the "Bell Song" from "Lakme," an aria from Charpentier's "Louise," and one from Herbert's "Natura." Other numbers were "My Heart Ever Faithful" (Bach), "Alleluja" (Mozart), "Cherry Ripe" (Horn), "Ein Schwan" (Grieg), "Petrouille" (Weckerlin), "Spring" (Henschel), "Spring" (Beach), "In a California Garden" (Colby). Mrs. Herbert Thorpe, at the piano, provided the accompaniments.

SCENES AT CLARA NOVELLO DAVIES' SUMMER COLONY FOR SINGERS

"DANCING ON THE GREEN."

CLASS HAVING EXERCISE IN OPEN AIR FOR VOICE DEVELOPMENT.



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PRACTICING SCENE FROM "MADAME BUTTERFLY."

CLARA NOVELLO DAVIES'
SUMMER COLONY FOR SINGERS

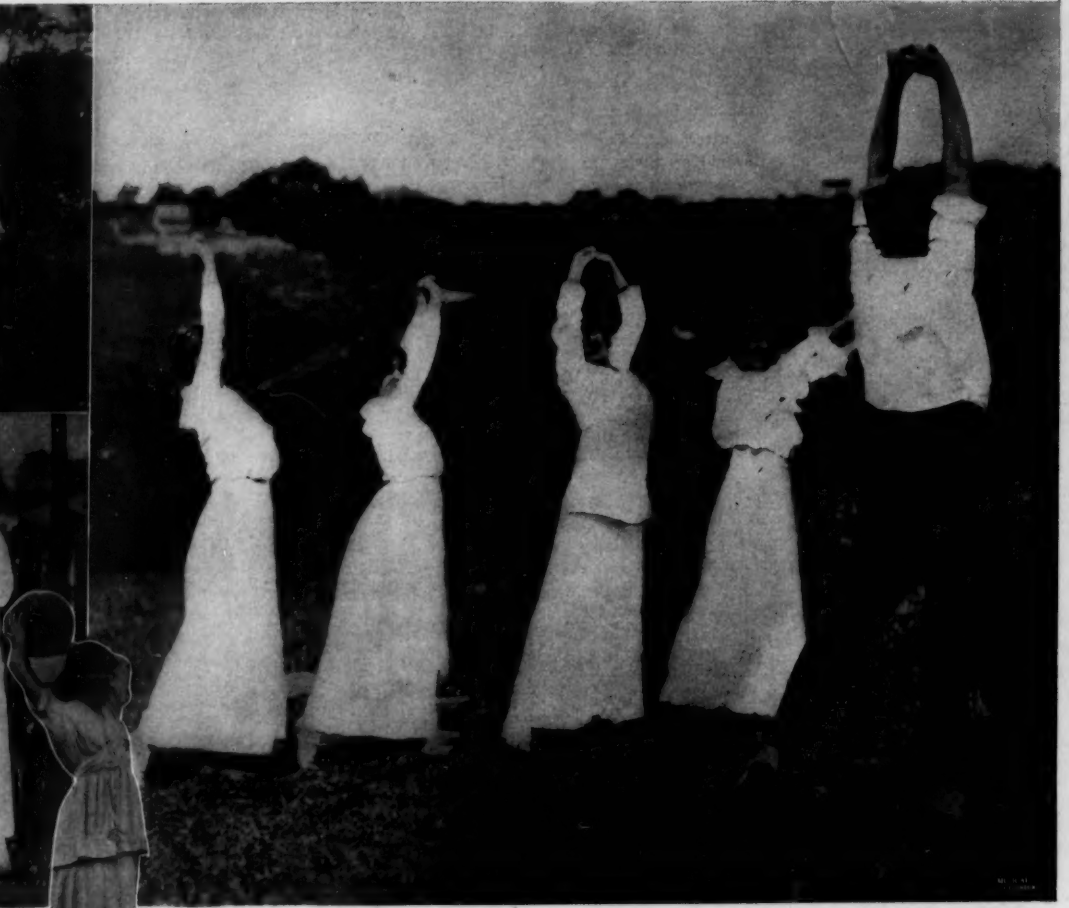
English Teacher's Custom to Be Attempted in America
When Fitting Place Is Found

For some time many of the artists studying under the direction of Clara Novello Davies have been trying to persuade the famous voice liberator to open a summer colony here in America for singers. This is all due to the great success of her "Kent Colony" abroad, which has received so much publicity through the London press. As a result, Mme. Davies is now looking about for some really delightful location, and when it is found, immediate arrangements will be made for the erection of portable bungalows and tents.

This interviewer questioned Mme. Davies as to the origin of the colony idea.

"My son, Ivor, took a house in the hills of Kent where he and another literary friend could find solitude and inspiration to write. They liked it immensely, but a great part of the time business prevented their being there. One day I sent two of my singers up to the cottage for a week or more to undergo a rest cure, as they were overworked. Well, when they returned you never saw such rosy cheeks, and their voices were like silvery bells. It suddenly occurred to me that if the climate worked such wonders in those two, why couldn't a larger number be benefited, too? The next day found me on a train bound for the Kentish region, with the result that I was absolutely charmed, and then I began to establish what became a large colony for singers. We had several little houses in the trees, and gradually singers came to hotels and shacks near by, to partake of the "magic treatment." And magic it was. All the work was done out in the open. Outdoor exercise, I believe, is not only conducive to the improvement of the voice, but it develops the muscles and promotes grace and general health. Several of the artists who came over with me have begged me to open a similar colony here, and I shall."

Just then, Fay Evelyn, the charming young soprano, who came over with Mme. Davies, was ushered into the drawing room. Miss Evelyn is to be starred in the coming new Shubert production which will open shortly in New York. Another Novello Davies product in the same company will be Laurence Leonard, a young man of remarkable musical ability, whom it is expected will surprise the public. Miss Evelyn was a member of the outdoor colony and gave the interviewer an idea of the routine of a "Kent Colony" day.



FAY EVELYN ENJOYING A "GAME OF BALL."

"We arose at 7, and from 7.30 to 8 we went through our exercises. Then we ate a hearty breakfast and studied till lunch. After lunch came rest until 3, and then our dancing or fencing lesson, followed by exercise again. Eight o'clock Mme. Davies joined us and we had the jolliest kind of a dinner. The evenings were always spent in singing and recreation. Can you imagine the

delight of singing our roles on a natural stage? Before Sybil Vane made her sensation over night at Covent Garden, in 'Hansel and Gretel,' she used to go through

ting down the lane. Mme. Davies used to stand on one side of a hill and we students on the other hill opposite, separated by the valley between. She gave us an exercise and we had the greatest fun trying to see which one of us could repeat the exercise in a whisper and yet be heard very distinctly by Mme. Davies. It was all so wonderful that we must have something to take its place here."

Ireland's Night at New York Hippodrome

It was "Ireland's Night" at the New York Hippodrome on Sunday evening, March 19, and so John Philip Sousa and his band played music that would have an especial appeal to folks from the Emerald Isle. The band numbers included the mosaic "Reilly and the 400" (Braham), "Ireland in Song and Story" (Moore), excerpts from "Squatter Sovereignty" (Braham), "The Musical Critic's Dream" (Dix), "Ireland Forever" (Myddleton), "Irish Patrol" (Puerner), and each of them aroused the enthusiastic applause of the large audience. A program note regarding the composition by Dix reads:

"A musical critic severely criticised an eminent organist for introducing into an offertory a well known popular melody, and declared that such music was ignoble. That night the critic had a dream, in which he saw a group of the old masters, who condemned his declaration and said that no music could be ignoble if nobly treated. To prove their statement each one seated himself at the organ and rendered one of his best known compositions, introducing the condemned popular melody as the leading theme."

"In this piece the melody of 'Annie Rooney' is treated in the style of Mendelssohn, Mozart, Chopin, Beethoven, Rossini, Haydn and Richard Wagner."

On this occasion the assisting artists were Maggie Cline, soprano; William Harrigan, vocalist; John O'Malley, tenor; Joseph Marthage, harpist; Arthur Aldridge, and Nat M. Wills, in monologue.

"Bohemians" to Give Gala Concert

On Wednesday afternoon, March 29, a gala concert for the benefit of the needy musicians in the United States will be given in Carnegie Hall, New York, under the auspices of "The Bohemians" (a New York Musicians' Club). The New York Philharmonic Orchestra, Josef Stransky, conductor, will play the overture "Euryanthe" (Weber), the Bach prelude, choral and fugue (arranged by Albert), the prelude to "Meistersinger" (Wagner) and the prelude and "Liebestod" from "Tristan and Isolde" (Wagner). The soloists will be Pablo Casals, cellist, who will play the Haydn concerto in D major, and Ignace J. Paderewski, who will be heard in the Schumann concerto in A minor.



CLARA NOVELLO DAVIES.

the whole opera under the trees. In fact, it was not an uncommon sight to meet a 'Butterfly' or some other character familiar to the operagoer, flit-

MISS GOTTSCHALK IS BEAUTIFUL SINGER

Talented Soprano Delights Music Lovers of Allentown—What the Press Has to Say of Her Success

As Marguerite in "Faust" and as Mimi in "La Bohème," Belle Gottschalk recently scored a distinct and well merited success in Allentown, Pa. This is what some of the daily papers of this Lehigh Valley city said concerning her work:

A splendid musical offering of rare merit was that presented at the Lyric Theatre last night when Belle Gottschalk appeared under the management of Milton Aborn in excerpts from three well known operas.

Miss Gottschalk . . . has been an earnest student of her chosen art, and the finished manner in which her studies culminated render any public appearance a great occasion.

Miss Gottschalk's presentation last night included the leading role in "Faust," the ill fated Marguerite, which she sang in French, in a most appealing manner; . . . and Mimi in "La Bohème," sung in Italian with ease and fervency. The various roles served to demonstrate the versatility of the star and the members of the company.—Allentown (Pa.) Leader.

Miss Gottschalk . . . scored a big hit with old and newly made admirers with her splendid interpretation of scenes from grand opera.—Allentown (Pa.) Morning Call.

Scenes from grand opera were given with marvelous effect by Belle Gottschalk . . . She sang in Berlin, Paris and Lodz and is a member of the Boston Opera Company, and her co-workers are members of different opera companies. Miss Gottschalk possesses a sympathetic voice of considerable carrying power, with excellent expression and style.

Not only did Miss Gottschalk shine in this act, but every member contributed to its success.

Miss Gottschalk was remembered by her Bethlehem friends with floral offerings and at the conclusion of the "La Bohème" act was given an ovation.—Allentown (Pa.) Chronicle and News.

Belle Gottschalk has made good in the music centers of the world. . . . Those who took advantage of the opportunity have nothing to regret, for a more enjoyable three hours have rarely been spent in the big theatre, where so many artists have already been seen and heard.

The entire program was one of refinement throughout. While Miss Gottschalk shone as the bright particular star, the other singers left nothing to be desired.

Miss Gottschalk is a soprano with mezzo tones that are good, while her natural voice is clear, sweet and refreshing, with a wide range, showing firm and luminous in the upper register and rich in colorature. She sang with excellent control of herself and her voice responded to all the requirements with a freshness that was most pleasing. She appeared as Marguerite in the Garden Scene from "Faust" with its "Jewel Song," which has long been the test of sopranos. The scene was beautifully done dramatically.

But it was in the first act of "La Bohème," by Puccini, that Miss Gottschalk shone. . . . Then came Mimi's answer and response to Rodolfo's love, that was full of the sweetest moments of the evening. Miss Gottschalk's voice is fully attuned to the music and she sang the notes with great charm. The final notes were among the best of the entire evening.—Allentown (Pa.) Democrat.

Robert Hamilton Makes His Metropolitan Debut

On Wednesday afternoon, March 15, Robert Hamilton, who had never before appeared in public, made his debut at Aeolian Hall, New York, before an appreciative audience. In addition to a baritone voice of good quality, Mr. Hamilton possesses excellent interpretative ability and thorough musicianship. He sings with an earnestness and sincerity

that are delightful. His program consisted of a group of Brahms, a group by Moussorgsky, a group of Strauss, the "Just So" songs of German, "Rolling Down to Rio," "There Was Never a Queen Like Balkis," "Morrow Down," and "Of All the Tribe of Tegumai," and closed with Villiers Stanford's "Prospice." Elsie Warner was the accompanist.

RUBINSTEIN CLUB'S MARCH MUSICALE

President Mrs. William Rogers Chapman and Club Members Entertain Many Distinguished Guests

Saturday, March 18, was "Presidents' Day" with the New York Rubinstein Club, Mrs. William Rogers Chapman, president, and the musicale, given in the grand ballroom of the Waldorf-Astoria Hotel, possessed unusual interest as such. Receiving with Mrs. Chapman were over a hundred women, representing various political, musical, social and civic organizations. The list of guests of honor included Mrs. Simon Baruch; Laura Sedgwick Collins; Dr. Katherine B. Davis, well known in New York's political life; Amy Fay, president of the Women's Philharmonic Society; Florence Weir Gibson; Mrs. Julian Heath; Mrs. J. Christopher Marks; Mrs. John Purroy Mitchell, wife of New York's mayor; Annie Louise Cary Raymond; Mrs. C. de Vaux Royer; Antonia Sawyer; Henrietta Speke Seeley; Mrs. John Philip Sousa; Emma Thursby; Baroness Katherine Evans von Klenner, founder and president of the Opera Club; Mrs. Charles S. Whitman, wife of the Governor of New York; and a host of others.

Following the invocation by Dr. Warren, Mrs. Chapman introduced several of the prominent women who were on the platform. Mrs. William Grant Brown, who is head of the New York Biennial Board, had something to say regarding the great women's movement which will hold its next meeting in New York this spring. Mrs. Eugene J. Grant, of the City Federation, also had something to say regarding the great mass meeting. Mrs. Chapman then read a telegram from Mme. Sembrich, who is in the South because of her health and was unable to be present. The new New York State song, which will be sung at the biennial, was then read by its author, Mrs. Crawford, and sung by a number of young ladies from the Rubinstein Choral.

Carolyn Cone, pianist, opened the musical program with the Liszt "Sonetto del Petrarca," No. 104, and the Schulz-Eyler Arabesques on the "Blue Danube" waltzes of Strauss. Miss Cone, who appeared last season with the Chicago Symphony Orchestra, is a young artist of splendid attainments.

James Harrod, the tenor, who has been appearing with marked success in various sections of this country, and who will be heard on a number of festival programs this spring, sang an aria from Gounod's "Romeo and Juliet" and a group made up of Rubinstein's "Es blinkt der Thau," Quilter's "Now Sleeps the Crimson Petal" and Massenet's "Ouvre tes yeux bleus." Mr. Harrod's voice is rich and vibrant and his interpretations without exception were those of the thorough musician.

Mary Warfel, the harpist, who recently scored at one of the Biltmore Morning Musicales, played two Hasselmans

numbers, "Murmure de la Cascade" and "Marche Militaire," and her second group consisted of Zabel's "Legende" and Zamara's arrangement of Gounod's "Spring Song." Under Miss Warfel's capable fingers the harp becomes a solo instrument of great beauty. Her audience insisted upon an extra number, which was equally interesting. Miss Warfel also played the accompaniment to the reading of Ella Wheeler Wilcox's latest poem, which is an apostrophe to the harp, by Ruth Helen Davis, the well known reader. Miss Warfel had composed the music for the occasion, and it was a very charming piece of work.

"Una voce poco fa," from Rossini's "Barber of Seville," introduced Lucy Gates, the soprano, although Miss Gates really needs no introduction to Rubinstein Club audiences, having sung three times last season before that organization. Her lovely voice and fine art were given ample opportunity for display in this work, and the audience applauded enthusiastically. Her second group opened with De Lange's "Dutch Serenade," a charming song, which served to show to advantage the birdlike quality of Miss Gates' voice. Quilter's "To Daisies" and C. Linn Seiler's "A Burst of Melody" were her other program numbers, although the audience insisted upon an extra. As a fitting finale Miss Gates sang the duet from "Carmen" with Mr. Harrod, the two voices blending in beautiful harmony.

Ellen Townsend, lyric soprano, sang a group of songs by Alice M. Shaw, the composer at the piano. These were "Twilight Song," "Road to China," "May Noon," "Little Man in Gray" and "One April Day." These are short melodious numbers, and Miss Townsend sang them with much beauty of voice and charm of interpretation. Miss Shaw is the accompanist for the Rubinstein Club, and these songs show her to possess marked gifts as a composer.

A collation and dancing followed the musical program, and the latter was enjoyed by a large number of those present.

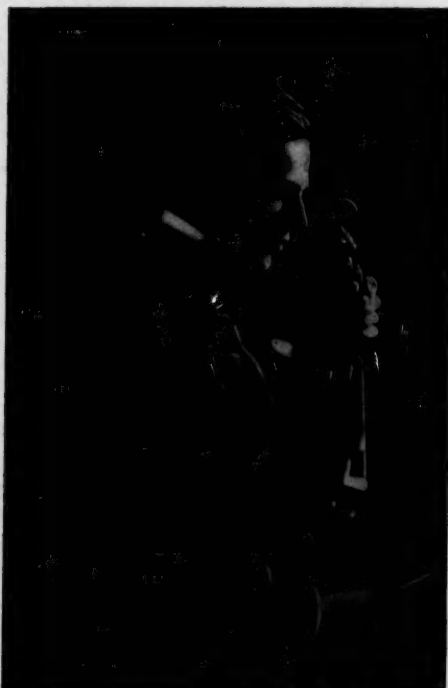
Laszlo Schwartz to Represent

Germaine Schnitzer's Interests

In co-operation with the management of Haensel & Jones, Laszlo Schwartz, the well known manager, will represent Germaine Schnitzer's interests during the coming season. Mutual congratulations are in order on this occasion, for artist and manager have a record behind them which warrants a successful future.

Mr. Schwartz promises some very interesting literature in connection with Mme. Schnitzer's "Romantic" recitals. It is predicted that these "Romantic" recitals will receive additional recognition through Mr. Schwartz's conduct of her campaign. He has a strong tendency toward a happy combination of educational publicity and literature—an innovation which is bound to bring gratifying results wherever it is applied with intelligence and foresight.

Germaine Schnitzer's "Romantic" recitals are adapted to such representation for, with the numerous influences of futurism and other "isms," it is well for the young artists and the music lovers to be led back to the period of romanticists, when music in its true definition stood at the pinnacle of all that is noble and expressive in musical art.



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Herbert Dittler Directs Princeton Orphic Order

The Orphic Order, of Princeton University, held its third concert this season, at the McAlpin Hotel, New York, Monday evening, March 13. It was one of the most successful college events of the season, as well as a brilliant musical affair. Lee West Sellers acted as conductor and Herbert Dittler, the young violinist, as musical director.

The program, an interesting one, began with "Ballet Egyptian" (Luigini), followed by "Kammenoi Ostrow" (Rubinstein), allegro con grazia (Tchaikowsky), andante cantabile (Tchaikowsky) and Schubert's "Marche Militaire."

W. M. Phelps, principal violinist of the order, and C. L. Heyniger shared the honors due to the soloists of the evening. Mr. Phelps played "Zigeunerweisen" (Sarasate) and Mr. Heyniger, Verdi's "Il Lacerato Militaire."

The order was started in 1875 by Professor L. W. McCay, Dean H. B. Fine being the first flute player. Then the order had less than twelve members. Since then it has undergone various changes. In 1882, William Chester, father of N. Chester, 1917 president, was leading first violinist and conductor. Hereby all of Princeton's well known musical "Grads" have been connected with the Orphic Order.

The orchestra is a well organized one and is marked by the splendid working cooperation of each individual. Due credit must also be given to Herbert Dittler, whose work and musical ability is well known in this country.

The list of patronesses is the following: Mrs. W. I. Lincoln Adams, Mrs. George A. Armour, Mrs. Edward Ambler Armstrong, Mrs. A. C. M. Azoy, Mrs. James M. Beck, Mrs. Samuel Dwight Brewster, Mrs. James H. Brice, Mrs. George W. Burleigh, Mrs. Charles Edward Butler, Mrs. Frederick D. Campbell, Mrs. Ernest T. Carter, Mrs. William Chester, Mrs. Charles Martin Clark, Mrs. John Holley Clark, Mrs. A. Ward Cobb, Mrs. S. K. Costikyan, Mrs. Oscar A. DeLong, Mrs. Samuel D. Dennis, Mrs. James Wyllys Dixon, Mrs. Howard Duffield, Mrs. Roy S. Durstine, Mrs. Maitland Dwight, Mrs. F. G. H. Fayen, Mrs. Matthew C. Fleming, Mrs. Pell W. Foster, Mrs. George C. Fraser, Mrs. William G. Frost, Mrs. Malcolm Goodridge, Mrs. B. B. Grad, Mrs. Parker D. Handy, Mrs. J. Amory Haskell, Mrs. E. Hicks Herrick, Mrs. John Grier Hibben, Mrs. Sheppard Homans, Mrs. Walter Belknap James, Mrs. A. B. Jennings, Mrs. Frederic Ellsworth Kip, Mrs. Alvin Krech, Mrs. Martin Kruse, Mrs. Francis G. Landon, Emma P. Leeb, Mrs. Adrian H. Larkin, Jean Macgowan, Mrs. Benjamin B. McAlpin, Mrs. Charles W. McAlpin, Mrs. D. Hunter McAlpin, Mrs. George B. McClellan, Mrs. Allan Marquard, Mrs. Alfred Noyes, Mrs. H. Fairfield Osborn, Mrs. William Church Osborn, Mrs. Charles H. Parkhurst, Mrs. George H. Payson, Mrs. William W. Phillips, Mrs. William Pool, Mrs. Robert Kelley Prentice, Mrs. David Pyle, Mrs. F. H. Robinson, Mrs. Philip Ashton Rollins, Mrs. Archibald D. Russell, Mrs. William Sherman Sanborn, Mrs. William Scheerer, Mrs. Rudolph E. Schirmer, Mrs. J. Schullinger, Mrs. Charles Scribner, Mrs. R. H. Sellers, Mrs. Charles Herbert Silliman, Mrs. John S. Simmons, Charlotte E. Smith, Mrs. Grover Smith, Mrs. Harry Snyder, Mrs. David W. Staebler, Mrs. William E. Studdiford, Mrs. John W. Surbrug, Mrs. Augustus Trowbridge, Mrs. H. B. Van Cleve, Mrs. Charles E. Van Vleck, Mrs. Charles Vezin, Mrs. Alfred E. Vondermuhll, Mrs. Walter T. Wallace, Mrs. Charles C. West, Georgia Bartow West, Mrs. Henry Wheaton, Mrs. Henry Warren Whipple, Mrs. R. J. Wortendyke.

Regneas Studios Filled to Capacity

at Sara Anderson Recital

Sara Anderson, the soprano, in a vocal recital a little over an hour in length at the Regneas studios, New York, March 14, gave much enjoyment to the large audience present. She began the program with six songs by MacDowell, in which her Scottish accents in two songs was charmingly appropriate, and the humor she infused into "Lovely Rose," as well as the emotion of "Sweetheart, Tell Me," brought her rounds of applause. Then followed Schumann's "Frauenliebe und Leben," a repetition of a previous recital given by the fair artist, and in this the real German spirit, the untranslatable "Schwärmerei," her evident love for the music, all this made the singer and the singing unforgettable. She sang "Er, der Herrlichste" as a genuine love song, made a real confession of "Ich kann's nicht glauben," put deep poetry into "Süsser freund," and sang "An Meinem Herzen" in a transport of joyousness. The unutterable woe of "Nun hast Du Mich" sank into the heart, and altogether the entire mood and method of Mme. Anderson fitted the work. Eight more MacDowell songs finished the program, and Umberto Martucci at the piano gave excellent support.

American Institute Faculty Recital

Leslie J. Hodgson, a member of the faculty of the American Institute of Applied Music, gave a recital in Carnegie

Music Hall, Friday of last week, March 17, which was the highwater mark so far reached by that young pianist. This was his sixth annual recital, and it has been of interest to mark the growth in his mastery of his art during that period.

An unusual and exacting program held the attention of the audience from beginning to end. Mr. Hodgson has consistently presented works by the younger American composers, and this year Cadman's sonata was the central feature, a work demanding impeccable technic, poetic imagination and virility of grasp, all of which points were admirably brought out by the pianist. The program also contained several Chopin numbers, Sgambati's "Neina," two selections from Moussorgsky's "Exposition Tableaux," and several other attractive items. Mr. Hodgson has exceptional octave technic, a wonderfully rich basso tone, and a finely discriminating sense of shading.

MAY PETERSON SATISFIES CHICAGO

Many Engagements Booked for Charming American Soprano, Whose Activity Continues Unabated

May Peterson, soprano, bids fair to stand among the foremost ranks of busy artists for the coming season. Her bookings, as already arranged for by the Music League of America, will open in the Far West, and from present prospects will include a tour of all the music centers of the coast. Meantime the young coloratura artist is topping her successful winter's season in New York, which included three appearances with the New York Philharmonic Or-



MAY PETERSON.

chestra, with an equally successful Middle West recital tour. On March 12 she was heard in recital at the Illinois Theatre in Chicago, and thereby hangs a critic's tale:

"What the public liked best was Miss Peterson's marvelously delicate, ethereal, lifting, fairylike pianissimo," said the Chicago American on March 13. "This accomplishment of retaining a ghostly beauty of the original tone in the tiniest of voice threads, Miss Peterson possesses to an extraordinary degree. Her voice is of a caressing pure timbre, admirably suited to the literature of the coloratura soprano. . . . Miss Peterson adds to this exquisite finish of interpretation great personal charm and an ingratiating stage presence."

It is interesting to know that when Miss Peterson first made her American debut and scored her first tremendous triumph, Chicago was among the cities to lay claim to being mother city to the young soprano. But Oshkosh and the truth asserted themselves. It is evident, however, that even if Chicago cannot claim the singer as a daughter, she is intent upon standing in the foremost ranks of claiming and proclaiming her among her greatest favorites.

"A new star has flashed into our sky" was the verdict of Stanley K. Faye in the Chicago Daily News of March 13. "Miss Peterson has every imaginable quality to endear her to the American audience. She has youth . . . and a leaning toward individuality in program making. She has a fresh young voice exquisitely trained that sets you to thinking of birds that sing on the wing, and she has the rare intelligence in conveying thought by some inflection without which the other qualities mentioned go for naught."

"She has brought the low thrilling pianissimo to a high degree of cultivation, and her enunciation is so good that

one wonders why she made so little use of her native tongue."—Chicago Journal, March 13, 1916.

" . . . She disclosed a voice of considerable charm—a voice that clearly has been excellently trained, and which is well under the control of its possessor."—Chicago Herald, March 13.

"From hearing Miss Peterson sing it would appear that another artist of distinction has been added to our acquaintance. The voice is lyric, though rather warmer in color than most voices of this genre, given with ease and under excellent control. Miss Peterson has the understanding of how to sing songs with delicacy and refinement and yet make the meaning carry. . . . Her sense of shading was sensitive. . . . From what she did it was evident that she is an artist of distinction. . . . Miss Peterson has that rare instinct for the public which gives itself out with the directness and sincerity that establishes an intimacy between the audience and the singer on which all interpretive art depends. She interests you at once, for she not only has the voice, but the straightforwardness which makes her singing sound like the expression of genuine feeling."—Chicago Post, March 13, 1916.

"Miss Peterson is the sort of singer who makes you believe again in the beauty of the women of the lyric stage. Sometimes her voice does and sometimes not. It is a brilliant tone in certain aspects, and again a wonderfully soft timbre."—Chicago Daily Tribune, March 13, 1916.

"It is expected of a recital singer that her personality be a chameleon to the different moods of Lieder literature . . . that her Mozart be flaxen, her Schubert brunette, and her Granados (which is Spanish) distinctly auburn. But Miss Peterson remained a stunning blonde all yesterday afternoon in the Illinois Theatre. She has a untinted temperament—one artistic makeup for all her roles. Matchless in the Mozart that matches her tone color, her voice becomes as yellow against purple when it meets the deep colored romanticism of Schubert and Wolfe. She sang an alleluiah of Mozart and "Care Selva" from Handel's "Atlanta," which are radiant things, and she is radiant, and her gown was radiant, and she has a radiant coloratura soprano."—Chicago Examiner, March 13, 1916.

Miss Peterson is booked to sing at Des Moines under the auspices of the Chamber of Commerce Course early in the fall, and that will start her out upon her season's engagements—that is, if there is any starting out. From present prospects it looks as if it might be a case of fulfilling programs all the summer.

Gustaf Holmquist's Burlington Success

The return of Gustaf Holmquist to Burlington brought out a banner audience at the Congregational Church last evening. Mr. Holmquist came before the club originally as an amateur, and now he is a great artist, and the club has been watching his progress with interest and rejoices in his success. Mr. Holmquist looks the artist and by the time he has been well started on his first number everybody realizes that it is going to be an evening really worth while. He sings with marvelous ease, and his voice is smooth and ever pleasing. His low notes are much like the organ tones and when occasion requires it there is a power in his voice that is magnificent. —Burlington Hawkeye.

The concert of Gustaf Holmquist, baritone, given at the Congregational Church last night by the Burlington Musical Club's regular recital, was well attended and was a charming success, as predicted and anticipated by Mr. Holmquist's friends at the announcement of his coming.

In the opening numbers of his program the two big Handel themes tested with marked success the brilliant technical accomplishments that are his to an unusual degree, and were probably the most striking efforts of the evening's entertainment. His Swedish songs were delightfully interesting, and most effectively and tenderly given.

In the English numbers the singer proved himself a most sympathetic and versatile artist, his voice ranging with perfect power and ease from the magnificent "The People That Walketh in Darkness" to "When I Bring to You Colored Toys."—The Burlington Gazette.

New Fay Foster Work Dedicated to Florence Austin

Florence Austin, "America's Violinist," is making good, in this her second tour of Maine, renewing triumphs won before in many of the same cities. Double encores, capacity houses, seats placed on the stage, daily concerts and matinees, all this keeps her busy and happy in her work. On the way to Portland she met Fay Foster, and had the pleasure of going over a new violin work composed by that lady.

Miss Austin writes: "I am perfectly crazy about it. It is full of melody, real Fay Foster melody, and fits the violin beautifully. It is a relief to get hold of a piece with continuous flow of melody, which lasts more than a bar and a half! I think the world is melody hungry, and I believe this new piece will give satisfaction in that and every other way."

Miss Austin was entertained by Ethelynde Smith, where she had "a perfectly charming time, enjoying Miss Smith's beautiful singing also."

"BROWN A WONDER"

"Performance Is Among Greatest Achievements in Violin Virtuosity Heard Here" Is the Opinion of Baltimore Press

It may be said at once that Mr. Brown is an enchanting player, an artist of high rank, whose performance yesterday afternoon was especially significant in that it triumphed over the scholastic conventionality of the program, which was peculiarly uninteresting, and made a really profound impression because of its very patent inspiration, its enthusiasm and its deeply emotional qualities.

Mr. Brown, who is scarcely more than a youth—he is, in fact, but twenty years old—is not only a remarkable technician, which, of course, goes without saying, else he would not have attained the prominence he has in the comparatively few weeks that he has been appearing on the American concert stage, but his art is characterized by a vivid temperamental quality that makes it unusually significant.

He has a splendid tone and he plays with that definite authority that never fails in its effect. Moreover, he was able to instill into the long group of bravura compositions, of which his program was made up, a surprising amount of color and tonal wealth, and this gave them an unexpected interest and value. It was, however, the spirit of his performance—his playing was marked always by the nicest possible freedom—that made it so unusual. One realized immediately the presence of the divine spark.

Unfortunately, it was only possible yesterday afternoon to glimpse the poetic and appealing quality of his art through his work in the Bruch G minor concerto, which is one of the most moving of the entire list of violin concertos, a remarkably melodic and elevating composition written on broadly emotional lines. Of this splendid piece of writing Mr. Brown gave a clear, broad reading that made the deepest impression. . . . Something of the true finesse of his artistry was apparent in his extremely pianissimo rendition of the "Vogel als Prophet" and in an old fashioned, romantic bit which he gave as an encore.

Except for the fact that this program displayed the extraordinary agility of Mr. Brown's left hand and the fine freedom of his bowing, it meant very little, yet his performance of the concerto indicated an unusual depth of feeling, an emotional appreciation that was striking. . . . Yesterday's selections at least made one eager to hear this charming player in some more grateful numbers in which the temperament with which he is so largely endowed might have something more definite to express. His performance yesterday was extremely brilliant, remarkable for clarity of intonation and appreciation of nuance. No more interesting young player has been heard here this season and his career will be followed with sympathy and interest.—Baltimore Sun.

YOUNG VIOLINIST IS A REAL WONDER.

EDDY BROWN TRIUMPHS IN RECITAL AT THE PEABODY.

PRESENTS A FINE PROGRAM.

TRILL FOR WHICH HE IS FAMOUS WELL EXPLOITED IN THE FAMOUS "DEVIL'S TRILL" SONATA OF TARTINI—BRUCH G MINOR CONCERTO GIVEN A MAGNIFICENT READING.

One of the big sensations of the present national musical season was the sudden success of Eddy Brown, a violinist, just arrived at manhood's age, and who quite recently returned to this, his native land, after a period of twelve years' study abroad.

This remarkable artist gave a recital in the Peabody Conservatory of Music yesterday afternoon. There was a large audience there to greet him, and they heard a concert that was profoundly pleasurable. Mr. Brown most assuredly is a marvel, giving promise of still dizzier achievements in the years before him. His program yesterday glowed with some of the richest and rarest beauties of great masters, yet bristled with sharp technical difficulties which only a performer with the most comprehensive technique could hope to vanquish. That he made the recital consistently enjoyable from beginning to end; that he drew from the strings of his instrument the deepest emotional interpretations without exaggeration or affectation, and that he played such numbers as the Bruch G minor concerto and the Tartini "Devil's Trill" sonata with ease, finish and poise showed the completeness of his musicianship. From Eddy Brown a bountiful future will be expected.

Brown is famous for his trill, a point in playing which he has developed to a marvelous degree. In the Tartini number, which opened the program, he was given every opportunity to exploit this skill, and he brought it out weirdly, entrancingly, enchantingly. In this, too, the breadth and beauty of the G string tone which he produces became evident. At times he made this positively thrilling.

The Bruch concerto, in no sense anything extraordinary, became a vital, beautiful creation beneath the caresses of his bow and fingers. The divine afflatus must have filled him as he played, for it made it deeply touching. . . . It was a privilege to have heard Mr. Brown; to watch his future development will be most interesting. Unlike some others of the younger virtuosi, there is nothing either priggish or affected in this young player's makeup. He is studiously free from self consciousness, remarkably so, in fact, for so young a man, yet there is an abundance of fire and temperament in his readings.—Baltimore American.

BROWN IS A WONDER.

YOUNG AMERICAN VIOLINIST CHARMS AT PEABODY.

PERFORMANCE IS AMONG GREATEST ACHIEVEMENTS IN VIOLIN VIRTUOSITY HEARD HERE.

Indeed, it would not be too much to say that the performance of this young artist, whose initial appearance it was in Baltimore, deserves to rank among the greatest achievements in violin virtuosity yet heard in this city.

To begin with, Mr. Brown has a stupendous technique, rivaling, it can be said without exaggeration, that of any violinist of the present day; but with this is combined remarkable intuitive perception of the composers' intentions and ideals and a power of expression so varied that it was difficult, when the recital was over, to say whether he excelled most in a work permeated by such classical nobility of sentiment as Max Bruch's concerto in G minor or in the group of slighter and more showy pieces with which the program concluded.

In every case where particular qualities on the part of the player were demanded by the nature of the music they were always forthcoming, and that in a most sufficing way; and since he also possesses a very convincing personality, great virility of style and

(Continued on page 64.)

The Toronto World, March 3, 1916. REVELS IN DIFFICULTY.

BRACH'S RHAPSODY IN E FLAT WAS ONE OF EVENING'S PERFECT NUMBERS.

Katharine Goodson had an excellent reception at the Conservatory of Music last night, when a fashionable audience crowded the hall for the benefit of the Belgian Relief Fund. The performance was under the patronage of Their Excellencies the Duke and Duchess of Connaught. Her program opened with two Scarlatti numbers. It is pleasant to hear him rendered so appreciatively. The sonata that Mendelssohn would have written had Beethoven not done it first was the next item, and Miss Goodson played it in fine style, with a molten mellowness of tone that fell like its own moonlight on the ear. The allegretto and presto movements were given with artistically contrasted spirit. Brahms' rhapsody in E flat, op. 119, No. 4, followed, and this unusually attractive composition was played with fine virility and intelligence. It was one of the perfect numbers of the evening. Miss Goodson is thoroughly at home in Chopin. She revels in technical difficulties and delights in bringing out the subtleties of thought beyond the mechanical barrier. This was evident not only in the ballade, but in the charming prelude, No. 6, in B minor, and the scherzo in B minor, op. 20, the tender passages of which were given with rare grace; while the valse in A flat, op. 34, was rendered with a sparkling spirit that secured an encore. This was responded to with another Chopin item. The last suite was opened with Paderewski's theme with variations in A major, op. 46, played with delicacy and ease. Two numbers by Hinton showed the modern spirit in the "Romance"; the "Fireflies" was a scherzo with a poplino quality which captivated the audience and secured a repetition. MacDowell's masterly "March Wind" was one of the utterly perfect readings of the evening along with the Brahms rhapsody and the encore Chopin nocturne, which followed the Liszt rhapsody, concluding the program. To be capable of perfection in such gems of musical art establishes Miss Goodson among the genuine artists.

The Toronto Mail, March 3, 1916.

VERY GIFTED PIANIST HEARD IN RECITAL.

A very distinguished artist came before the Toronto musical public last night for the first time when Katharine Goodson gave a piano recital in the Conservatory of Music Hall in aid of the Belgian Relief Fund. Nothing told us her gifts was in any way an exaggeration. Her tone is good and she possesses a masterly technique, but it is in the delicacy of her shading that she excels. Nothing more perfect could be imagined than her interpretation of MacDowell's "March Wind." It was a brief tone picture of exquisite propor-

tions, and in every respect a gem. It followed immediately after another selection that showed the pianist at her best, "Fireflies," the scherzo from a new suite, "A Summer Pilgrimage," composed by Arthur Hinton. In "Fireflies" he has painted a tone scene of a woodland where the soft green moves gently in the evening breeze and the fireflies gleam and disappear. It is an impressionistic description and might easily lose its charm if performed by a less sympathetic artist than Mme. Goodson, but her treatment of it, with her touch as light as a thistle-down, preserved the meaning exactly. She had to repeat the number, it was liked so well. But it must not be thought that the artist was only satisfied in this fanciful type of composition. Her powers have breadth, and she gave a brilliant performance of the popular second Hungarian Rhapsody (Liszt), a performance that was remarkable for the niceties of the contrasts that it contained. Another striking interpretation was the Chopin B minor scherzo in which nothing could have been finer than the singing tone of the brief melody introduced, and it was followed by an excellent rendering of the A flat valse. Mme. Goodson's playing increased steadily in appeal as the evening progressed, her last group not only being interesting for the novelties that it contained, but being splendidly done. The hall was crowded, a fact that one is glad to be able to record not only on account of the Belgian Fund, but because we have heard no woman pianist of Mme. Goodson's rank for sometime.

The Toronto Globe, March 3, 1916.

Katharine Goodson, the distinguished English pianist, who has won honors in all the cultured cities of the world, made her first appearance in Toronto last night at the Conservatory of Music Hall in a recital in aid of Bel-

The Toronto Evening Telegram, March 3, 1916.

Before a capacity audience of representative fashionable and musical Toronto, Katharine Goodson last night, at the Conservatory of Music Hall, revealed herself a brilliant pianist that deserved the applause she has been receiving. Wonderful technique, a splendid variety of touch and tone, together with temperament, are Katharine Goodson's gifts.

Her opening numbers, Scarlatti's pastorale and capriccio,

were exquisitely dainty bits, and her Beethoven "Moonlight Sonata" was a triumph. Then came a splendidly virile Brahms rhapsodie in E flat. Then a Chopin group, followed by Paderewski's theme with variations in A major. Two delightfully modern compositions by her husband, Arthur Hinton, followed, and then MacDowell's "March Wind," which was one of the richest treats of the evening. A Chopin nocturne was given as an encore.

The Toronto Daily News, March 3, 1916.

KATHARINE GOODSON MAKES FIRST APPEARANCE IN TORONTO AND DELIGHTS AUDIENCE.

MANY DOLLARS FOR OUR DESTITUTE ALLIES.

Few Toronto people realized just how gifted a pianist was coming to us in Katharine Goodson. With an exquisite delicacy of touch, an understanding of the very soul of music, and perfect technique, her interpretation of the varied program was a delight to any lover of music. In fanciful, airy and charming compositions, some of them by her husband, Arthur Hinton, to brilliant things such as Liszt's Hungarian Rhapsody, or again, Chopin's B minor scherzo, Mme. Goodson was equally pleasing.

The Toronto Star Weekly, March 4, 1916.

Mme. Goodson proved herself to be an artist with an unusual fine technical equipment and a wide and agreeable play of fancy. Her meter is delicate expression, and she combines imagination and feeling with a rarely delicate touch. And, although the chief distinction of her work rests in its lyric beauty, she can and does vary her program with works of a brilliant, vital character, played with striking effect. Her first numbers, Scarlatti's pastorale and capriccio, were exquisitely played. The greatly popular Beethoven sonata, called the "Moonlight," was given a rendition very sympathetic as regards the moods of the work, but also very characteristic of the artist.

In the Brahms rhapsody in E flat she revealed her command of more virile tone. A Chopin group, including the ballade in A flat, the prelude No. 6, the scherzo in B minor and the valse in A flat, showed that Mme. Goodson is in her element playing Chopin, making the poetry gleam and glow, while the difficulties of technical execution never obtrude themselves as difficulties. Two of her happiest interpretations were those of MacDowell's "March Wind," an exquisite fragment, and "Fireflies," the charming romance and scherzo from "A Summer Pilgrimage," a composition by her husband, Arthur Hinton.

The recital won for Katharine Goodson many enthusiastic admirers here, and she is certain of a very cordial welcome whenever she may return.

Management:
Antonia Sawyer
Aeolian Hall
New York

KNABE
PIANO
USED



(Continued from page 63.)

always a splendid tone, the secret of this young artist's phenomenal success is not hard to grasp.

So entralling was the performance all through that one was never made at the time to realize that the program presented was on the whole a very hackneyed one, for, in the hands of this remarkable player, compositions so venerable and timeworn as, for instance, Tartini's "Devil's Trill" sonata, so often heard before at these concerts, once again took on the hue of youth, while in the Max Bruch concerto one was made conscious, as seldom before, of the almost Beethovenish elevation and purity of thought embodied in this work.—Baltimore News.

Eugenie Abbott's Musicales

At Eugenie B. Abbott's studio, 150 West Fifty-seventh street, New York, Monday afternoon, March 13, the special guests were Emma Thursby and Willy de Sadler.

Mr. de Sadler gave great pleasure by his very beautiful singing of Brahms' cycle of six "Gypsy Songs," Schumann's "Widmung," songs by Tchaikowsky (in Russian), Grieg (in Danish) and Schubert's "Unge duld," "Wohin" and "Du bist die Ruh."

Mr. Kaufmann's artistic accompaniments earned their share of applause.

May Lang, pupil of Leschetizky, played with great finish Schumann's "Papillon" and two short numbers.

Mrs. Abbott gave an artistic rendering of songs by Brahms, Schönfeld and Amy Woodforde-Finden.

Mrs. Edward Munson Worden presided at the tea table.

Among the callers during the afternoon were Rebecca Crawford, author of the composer's verses so interesting to children; Reba Corbett Emory, Mrs. Franz Sigel, Mrs. Edward A. Grossmann, Mrs. Wesley Hunter, Mrs. Frederick L. Stoddard, Mrs. Wiley, Miss Doolittle, Mrs. James, Miss Baylis, Miss Slee, Miss Furnis, Mrs. Andresen and Miss Andresen.

Mr. and Mrs. Francis Rogers at Bowery Mission

On Tuesday evening, March 28, Mr. and Mrs. Francis Rogers will give a concert at the Bowery Mission, New York. They will be assisted by Bruno Huhn, at the piano.

Sybil Vane Soloist at American

Rights Committee Meeting

The American Rights Committee held a mass meeting, Monday evening, March 13, at Carnegie Hall, New York. Much of the success of the evening was due to the beauti-



SYBIL VANE.

ful singing of patriotic songs by the "pocket prima donna," Sybil Vane. Her voice was in fine condition and she could be heard over the "roar of the mighty mob," which joined in the chorus.

Everett V. Abbot, chairman of the executive committee,

writes the following to the young singer: "Both officially and personally I write to tell you how much we enjoyed your singing last night and how potent a factor you were in the success of the evening. We have heard from many people this morning about the meeting and they are unanimous in expressing their appreciation of your songs. We thank you for what you did for us and wish you every success in your American career. Will you extend to Mme. Davies our thanks for accompanying you so successfully."

At the conclusion of the program, Miss Vane was presented with a bouquet larger than herself. Miss Vane sang "America," while wrapped in the American flag. One old man was so excited that he implored the usher to bundle several flags in the bouquet, which was presented to the charming little singer.

Von Ende School Affairs

The piano recital by Lawrence Goodman of the piano department of The von Ende School of Music, New York, March 17, and the recital by artist-pupils of Alberto Jonas, at the Wanamaker Auditorium (these affairs, occurring within the last week), were heard by large audiences, marking some of the midwinter activities of the institution.

Mr. Goodman's piano playing, so musicianly, so temperamental, so full of "live wire" interpretation, has been praised in the columns of the MUSICAL COURIER many times. March 17 he played a program consisting of "Rondo Capriccioso" (Mendelssohn), "Pastorale" (Scarlatti), "Die Contrabandiste" (Schumann-Tausig), "Carneval" (Schumann), impromptu, A flat; prelude, B flat; scherzo, B minor (Chopin), rhapsodie, F minor (Dohnanyi), "La Polichinelle" (Rachmaninoff).

A special feature of his playing is his touch, which is always refined, musical and produces a singing tone. The force, fire and fervor of his playing of the program noted produced the usual result, warmest enthusiasm in his audience.

Maximilian Smalzman, pupil of Stojowski, gave a recital at The von Ende School of Music, March 21.

A large throng of musically interested people listened to what was virtually a "Concerto program" (this being a repetition of the same affair held a week previously at the school), by artist-pupils of Alberto Jonas, at the Wanamaker Auditorium, March 18. There is little to add to last week's review, excepting to remark the close attention paid by the audience, the deference shown the young pianists, who were, in the order of their appearance, La Var Jensen, Pearl Rotschild, Becky Almond and Henry Oberndorfer. Mollie Hourigan and Sybella Clayton Bassett furnished dependable orchestral accompaniments at the second piano, and rousing applause rewarded all the pianists.

Saturday, March 25, at 2.30 p. m., a fifth recital will be given under the direction of The von Ende School of Music.

Russian Symphony Society Concert

The fourth and last subscription concert of the season by the Russian Symphony Society took place on Saturday evening, March 18, at Carnegie Hall, New York. The two orchestral novelties produced at this concert were Glazunoff's overture on three Grecian themes, and Rachmaninoff's "Fantasie" in four tableaux, the latter being adapted for orchestra by Modest Altschuler.

The Glazunoff overture, although a well developed composition, did not appeal to the audience as did Rachmaninoff's "Fantasie," which is rich in melodic beauties.

The orchestra's closing number was Tchaikowsky's symphony, No. VI, in B minor, "Pathétique."

Sacha Votitchenko, the famous Russian virtuoso, on the tympanon appeared as soloist. This unique instrument, which is said never before to have been heard in the United States, produces a sweet and mellow tone, and possesses a certain charm which at once appeals to the listeners. Mr. Votitchenko's playing was truly artistic. His numbers were Russian rhapsody, folksongs of the Volga, Old Melodies of Little Russia: "On the Steppes," "The Break of Day," "The Harvest," "Return to the Village"; group B having been selected with the help of Count Leo Tolstoy, "Menuet," Louis Quatorze Lulli (written for the tympanon at the beginning of the seventeenth century), and "Douleur" improvisations on old gypsy melodies.

Mr. Votitchenko received much applause, many recalls, and responded with an insistent encore, playing a mazurka by Wieniawski.

NEWARK, DEL.—The Delaware College Orchestra, Newark, Del., which has been doing successful work for the past two years, arranged for a number of concerts in the State on its spring tour, the first and second being scheduled for Newark and Wilmington, respectively, with Frances DeWitt, soprano, as assisting artist. The leader of the orchestra is E. W. Martin.



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SUNDAY EVENING, MARCH 26th

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MUSICAL COURIER EDITOR IN THE SOUTH

[New Orleans State, March 12, 1916.]

LIEBLING TO MAKE PRESS CLUB TALK.

NOTED MUSICAL CRITIC, HERE FOR FEW DAYS, IS GIVEN ROYAL RECEPTION.

Leonard Liebling, world famous musical critic and noted wit, will entertain the active and associate members of the Press Club and their families at 4 o'clock Sunday afternoon. Mr. Liebling arrived Saturday and will spend several days here gathering material for a story on New Orleans, which will appear in a future issue of the *MUSICAL COURIER*, edited by Mr. Liebling. The "talk" Sunday will be one of general interest to all music lovers, especially those familiar with the old masters.

Sunday morning at 10.30 o'clock Mr. Liebling and the general representative of the *MUSICAL COURIER*, together with a number of the Press Club and other guests of the Dock Board, will enjoy a harbor trip on the tug Samson, which leaves the Canal street landing at the hour mentioned. Mr. Liebling seems to be interested in port development and is anxious to get information regarding the river front improvements at first hand.

The celebrated critic is being entertained by Harry B. Loeb, who will be chairman of the reception committee that will serve at the Press Club Sunday afternoon. The following committee, appointed by D. D. Moore, president, will assist Mr. Loeb: Ashton Phelps, John L. Ebaugh, A. H. Hanemann, J. Eugene Pearce, Walter Kattman, Stanley W. Ray, Fred E. Hamlin, J. Harris Duncan, Sam Blair, Albertus Koch, R. P. Parker, H. C. Chaplain, Harold W. Newman, C. Percy Jones, M. B. Trezevant, Peter Hamilton, Alfred S. Amer, E. A. Christy, W. B. Thompson, W. O. Hart and Nicholas Bauer.

Mr. Liebling will be introduced by Col. John P. Sullivan, chairman of the entertainment committee of the Press Club.

Saturday afternoon Mr. Liebling addressed the music teachers of New Orleans in the rooms of the Grunewald Hotel. The lecture was attended by practically all music teachers, who were deeply interested in the comments of the editor, who made frequent use of the piano in illustrating particular references to great masters and comparisons with some of the better known selections.

Later in the afternoon Mr. Liebling visited the French quarter and was deeply interested in the quaint section.

[New Orleans Times-Picayune, March 12, 1916.]

LEONARD LIEBLING AT THE PRESS CLUB SUNDAY AFTERNOON.

EDITOR OF *MUSICAL COURIER* WILL SPEAK TO MEMBERS AND THEIR GUESTS.

Leonard Liebling, the famous musical critic and noted wit, will entertain the active and associate members of the Press Club and the ladies with them at 4 o'clock Sunday afternoon. Mr. Liebling arrived in New Orleans Saturday and will spend several days here gathering material for a story on New Orleans, which will appear in a future issue of the *MUSICAL COURIER*, edited by Mr. Liebling. The talk Sunday will be one of general interest to all music lovers, especially those knowing the old masters.

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lar references to the great masters and comparisons with some of the better known selections. Mr. Liebling held the attention of his audience throughout, and after his talk he answered a number of questions.

Later in the afternoon Mr. Liebling visited the French quarter and was deeply interested in the quaint section, so well advertised over the United States. He will spend several days here. Mr. Liebling is on his way back to New York from an extended trip to the Pacific Coast.

[New Orleans Times-Picayune, March 13, 1916.]

SPLENDID LECTURE GIVEN IN PRESS CLUB BY MUSICAL CRITIC

LEONARD LIEBLING OF NEW YORK TALKS BEFORE ENTHUSIASTIC AUDIENCE

Greeted by a most representative and cultured audience in the Press Club rooms Sunday afternoon, Leonard Liebling, editor in chief of the New York *MUSICAL COURIER*, world famous musical critic and wit, entertained with a "talk" that was brimful of original wit and humor and at the same time instructive to a marked degree. During the more serious period of his discourse, Mr. Liebling made a plea to the daily newspapers for greater space to all things musical, giving music and the masters the position that rightfully belongs to them.

Mr. Liebling was presented to the Press Club guests by J. Harris Duncan, who introduced the speaker in a brief talk explaining the tour of the distinguished critic and musical authority, who has just returned from the Pacific Coast.

The speaker touched on the old masters, Wagner, Beethoven and numerous others, making comparisons of their work and the preferences of some people. He referred to rag time and popular selections, making extremely humorous comparisons about some preferences. Mr. Liebling gave some attention to critics also and referred to himself as one of those engaged in a profession devoted to telling the other person how to do those things which he, the speaker, was unable to do himself.

Mr. Liebling spoke of Sousa, Geraldine Farrar, Caruso, celebrated living pianists and other artists of note, referring to their peculiarities and making particular reference to an incident on the New York Metropolitan opera stage wherein Mme. Farrar and the noted tenor, Caruso, engaged in a heated argument. This was shortly after Mme. Farrar had appeared in the movies. The tenor reminded her that she was on a stage, the operatic stage, and was not appearing before a moving picture machine. That incident, Mr. Liebling said, commanded more attention and was given more valuable space in thousands of newspapers over the country than the presentation of the brilliant operatic number itself.

"That reminds of an incident which occurred about thirty-five years ago," said Mr. Liebling. "The celebrated artist, Von Buelow, was making his first trip to America and when the ship reached quarantine station, the marine reporters rushed aboard and announced they were looking for a distinguished personage. Believing himself to be the individual the press men sought, Von Buelow stepped back from the crowd around the rail and announced 'Here I am.'"

"But instead of interviewing Von Buelow, the press men merely brushed him aside and went toward a broad shouldered individual and crowded around him for a 'story.' The next morning the New York papers devoted about three or four lines to the arrival of Von Buelow and on the front page there appeared a column and a half about John L. Sullivan, who was returning to America after defeating Charlie Mitchell. Sullivan was the distinguished citizen whom the press men were so anxious to interview the day before."

"Conditions have changed but little since that time, but the daily newspapers should devote more of their space to music and musicians. Give space to the sporting news, to the police items and all character of news, but devote the proper attention to music and to the great artists."

Mr. Liebling was roundly applauded, and following the "talk" a brief reception was held in the Press Club rooms. Altogether the afternoon was pleasantly spent by active and associate members and their ladies.

Mr. Liebling will remain in New Orleans until Tuesday evening, when he and Rene Devries, general representative of the *MUSICAL COURIER*, will return to New York, following a most successful tour of the Northwest and the Pacific Coast. Sunday morning the noted critic and wit enjoyed a harbor cruise on the tug Samson through the courtesy of the Dock Board. A large number enjoyed the ride, which was made quite interesting by an explanation

of the river front improvements by Ernest M. Loeb, president of the Dock Board.

Mr. Liebling and Mr. Devries were induced to come to New Orleans by Harry B. Loeb, local musical critic and authority, and the invitation to appear before the Press Club members and the ladies was extended by D. D. Moore, president, and Colonel John P. Sullivan, chairman of the entertainment committee.

[New Orleans The States, March 13, 1916.]

One of the most representative audiences ever gathered in the Press Club warmly greeted Leonard Liebling, editor in chief of the *MUSICAL COURIER*, Sunday afternoon, when the noted wit and critic delivered a strikingly humorous talk on some of the old masters and some of the present artists.

Baroness Von Eggers Liked in Philadelphia

Baroness Antoinette von Eggers, the Danish pianist, was heard in a recital at Griffith Hall, Philadelphia, on Thursday evening, March 9. This was the Baroness' first public appearance in Philadelphia since her recent arrival in this country from Leipzig, where she was prominently identified as first assistant with Prof. Robert Teichmüller, teacher and director of the Royal Conservatory of Music in Leipzig. This splendid young pianist, whose reputation has already preceded her to this country, was heard to real advantage in the program she chose for the occasion. The impression she made on the large and distinguished audience was one of which she could well be proud. On her program was heard the Bach French suite in E major; the seldom heard ballade by Paul Klengel, op. 23; Max Reger's "Aus Meinem Tagebuche," op. 82; MacDowell's "Improvisation" and polonaise; Eduard Grieg's nocturne and "Puck"; a "Romanze" by Sibelius; a gavotte by Handel; Mozart's "Variée Pastorale" and Liszt's "Tarantelle" ("Venezie e Napoli").

Baroness von Eggers is an artist of serious intent, and as a disciple of Teichmüller she possesses naturally that rare tonal touch which has distinguished most of Teichmüller pupils. Her interpretations were marked by a vivid and interesting personality, and she is deserving of real recognition in this country. The several unconventional selections she chose to put on her program added a special degree of interest to the recital and gave evidence of the versatility of the artist. At the hands of the Philadelphia critics she received splendid praise. The Baroness von Eggers is the wife of Carl Doering, the talented young American pianist, who is to be heard extensively in our concert work here during the coming season.

Boice Studio Recitals Continue

Mabel Warren Baxter, mezzo-contralto, with Elizabeth Topping, solo pianist and accompanist, shared a program at the Boice studios March 18, as follows:

Recitative and aria, "Armida, dispettata," and "Lascia ch'io pianga," "Care Selve" (Handel), "Der Nussbaum" (Schumann), "Ich hab ein kleines Lied erdacht" (Bungert), "Sapphische Ode" and "Die Mainacht" (Brahms), Miss Baxter; "Gigue" (Scarlati), "On Wings of Song" (Mendelssohn-Liszt), "Barcarolle" (Rubinstein), Miss Topping; "Mon Desir" (Nevin), "Oh! si les fleurs avaient des yeux" (Massenet), "Le Miroir" (Ferrari), "Romance" and "Il pleure dans mon cœur" (Debussy), "Le Nil" (Leroux), Miss Baxter; fantasia, F minor (Chopin), Miss Topping; "An Irish Folksong" (Foote), "Dearest" (Homer), "Now Sleeps the Crimson Petal" (Quilter), "My Laddie" (Thayer), "Red, Red Rose" (Cottent), Miss Baxter.

All who heard this music were delighted; the selections pleased, much taste having been shown in this, and the French and German works were given the right color. The English group was greatly enjoyed, and Miss Baxter had to sing several encores, beside refusing other demands for more. A fine and appreciative audience was in attendance, and Miss Topping contributed her share toward the successful evening.

Katherine Neal-Simmons Gives Portland, Ore., Recital

On Wednesday afternoon, February 23, Katherine Neal-Simmons gave an interesting song recital at Portland, Ore. On her program appeared an aria from "Carmen," MacDowell's "To a Wild Rose," Metcalf's "Absent," Bohm's "Dein," Bemberg's "A Toi," Campbell-Tipton's "A Spirit Flower," Leichter's "My Lover He Comes on the Snee," Chira's "Sognai," Gilbert's "Ah! Love But a Day," and San Souci's "Where Blossoms Grow." Constance Piper, at the piano, provided the accompaniments, and Ernesto Claudio, violinist, played Massenet's "Elegie," which proved an interesting interlude.

OBITUARY.

Napier Lothian

Napier Lothian, for more than forty years conductor of the Boston Theatre Orchestra, died suddenly at the Colonial Theatre, Boston, on March 18, during the matinee performance of "Around the Map." If he had lived another month he would have been eighty years old.

Mr. Lothian was well known to the musical fraternity. His long service as a conductor brought him into active touch with many of the best known actors, singers and dancers in the country. He led the orchestra at the Boston Theatre when Sarah Bernhardt made her first appearance there some thirty years ago, and again on the occasion of her last appearance. During the early part of his residence in Boston, Mr. Lothian also organized a company to give an all-star production of "Pinafore." This endeavor resulted in the "Boston Ideal Opera Company," and later, "The Bostonians."

As a youth Mr. Lothian joined the Western rush of the "Forty-niners." Three years later, in Sacramento, Cal., he was married. He was the father of fourteen children, nine of whom survive him, six daughters and three sons.

Tom Karl

Tom Karl, an opera singer, known throughout this country and Europe, died at his home in Rochester, N. Y., Sunday evening, March 19. Since his retirement from the stage Mr. Karl had spent four years teaching music in that city. He had been in delicate health for some time prior to his death. Mr. Karl's opera experience covered forty years, and it is said that he had sung in no less than one hundred and fifty operas. He was one of the organizers and for many years manager of the most successful of American light opera companies, "The Bostonians."

Theodore F. McNicol

Theodore F. McNicol, who since the organization of the Chicago Symphony Orchestra (founded by Theodore Thomas) has been custodian of the library, succumbed to an illness last Thursday, March 16, at Chicago. During the twenty-five years' service he had never missed a single one of the numerous concerts played by the illustrious organization. Mr. McNicol was fifty-nine years old and leaves a widow and seven children. Funeral services were held Saturday, March 18, and interment was at St. Joseph's Cemetery.

Henry Westwood

Henry Westwood, one of the older musicians of Newark, died on Tuesday, March 14, at St. James' Hospital, after an operation. He was eighty-one years old, and was in good health and vigor until shortly before his death. He was born in Wolverhampton, England, but came to this country with his parents when young, and for many years had his home in Newark, N. J. The Westwoods were one of many families that came here from England between 1840 and 1850. The elder Westwood was a musician, and the son, Henry, had a pleasing tenor voice and

also showed considerable talent as a player of the cello. For a few years, about 1865, he was director and tenor soloist of the quartet choir of the House of Prayer in Newark.

Later Mr. Westwood held a like position in the choir of the Second and the South Park Presbyterian churches, that city. He was the cello soloist of the Ladies' Choral Club, which afterward became the Lyric Club; was a director of the Orpheus Club and sang in its chorus, and for a long time played in an instrumental quartet of which the other members were Charles F. Eichhorn, pianist; Morris Cohn, violinist, and the late C. H. Kreiner, clarionetist. Mr. Westwood was also a member of St. John's Lodge, F. and A. M.

He was a man of gentle and unassuming nature and refined mind, and had a vein of quiet humor that did much to make him the genial companion that his intimate friends ever found him to be. Besides his daughter, Louise Westwood, who is supervisor of music in the Newark public schools, he leaves a granddaughter, Florence Westwood Crowell. The funeral was held at his late home, 17 Pennington street, and interment was made in Rosedale Cemetery, Orange.

Mrs. Alberto Bimboni

Mrs. Alberto Bimboni, known in the musical world as Lola Oro Renard, died on February 27. Mrs. Bimboni, who was the possessor of a soprano voice of lovely quality, was well known in Italy and Germany as an operatic and concert singer of great ability, as well as a thorough musician. She is survived by a baby girl and Mr. Bimboni, who was one of the conductors of the Manhattan Opera Company. The funeral occurred on March 2, and at her request, Signor Bimboni played on the organ some selections from his Indian opera, and Carrie Bridwell, the well known contralto, sang "Come Unto Me," by Gounod, and "One Sweetly Solemn Thought," by R. S. Ambrose. The sympathy of the entire musical world goes out to the grief-stricken husband and tiny daughter.

Mme. Dove Boetti

Mme. Dove Boetti, an Italian vocal instructor, who died in Chicago, Ill., Sunday, March 12, was seventy years. Mme. Boetti was born in Italy, where she studied under Garcia and was a member of many European opera companies. She went to Chicago seventeen years ago, where she taught for several years at the Chicago Conservatory, but in recent years she conducted a studio of her own. Her body was brought to New York for burial.

Alfred John Nickolds

Alfred John Nickolds, well known in musical circles in Brooklyn, died on Sunday at his home, 347 Gates avenue, Brooklyn, from heart disease. Mr. Nickolds was born in London, England, about sixty years ago. He was one of the first members of the Apollo Club of Brooklyn, and sang for years in the choruses of the club, and under Dudley Buck was soloist in church and concert work. His widow survives him.

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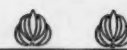
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